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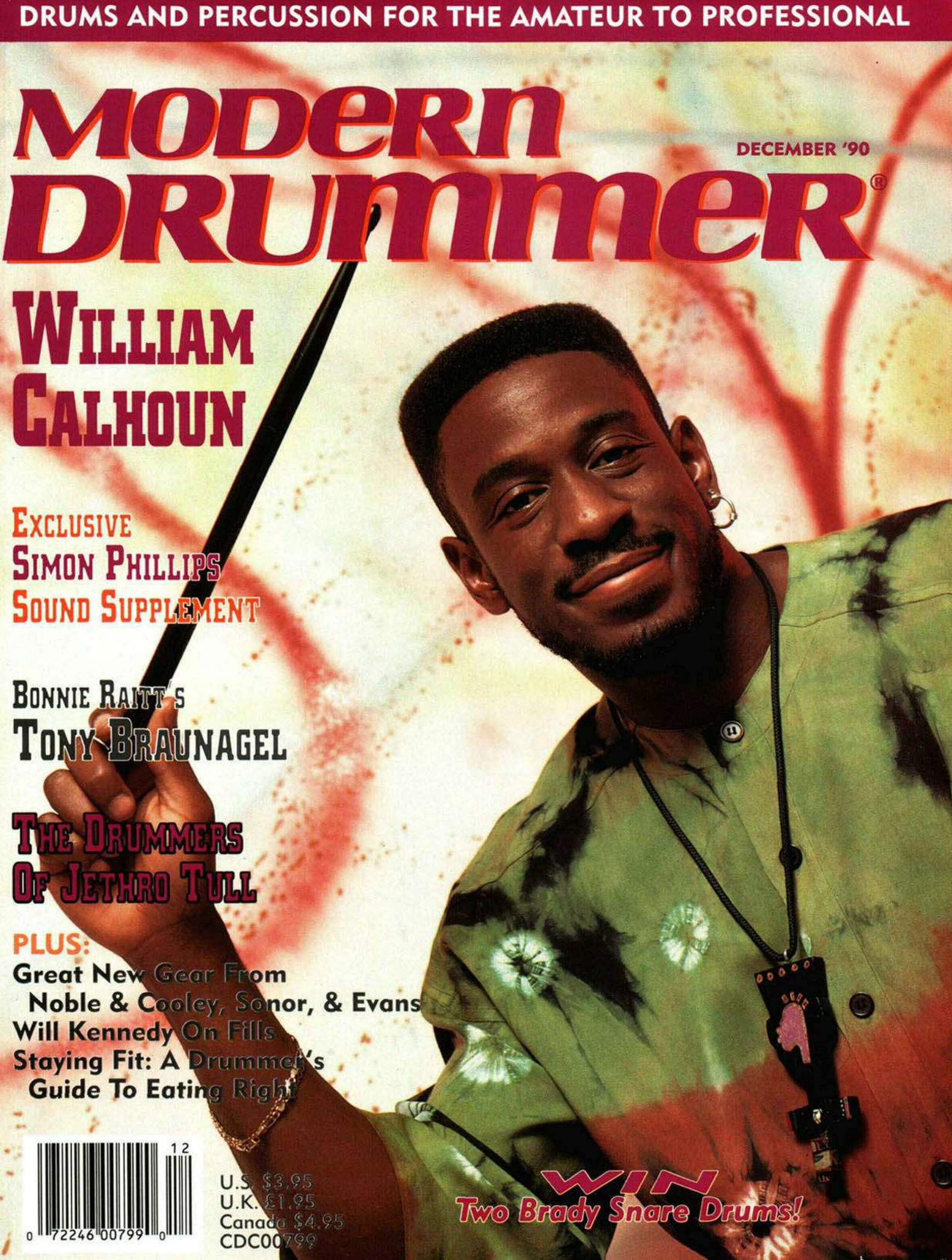

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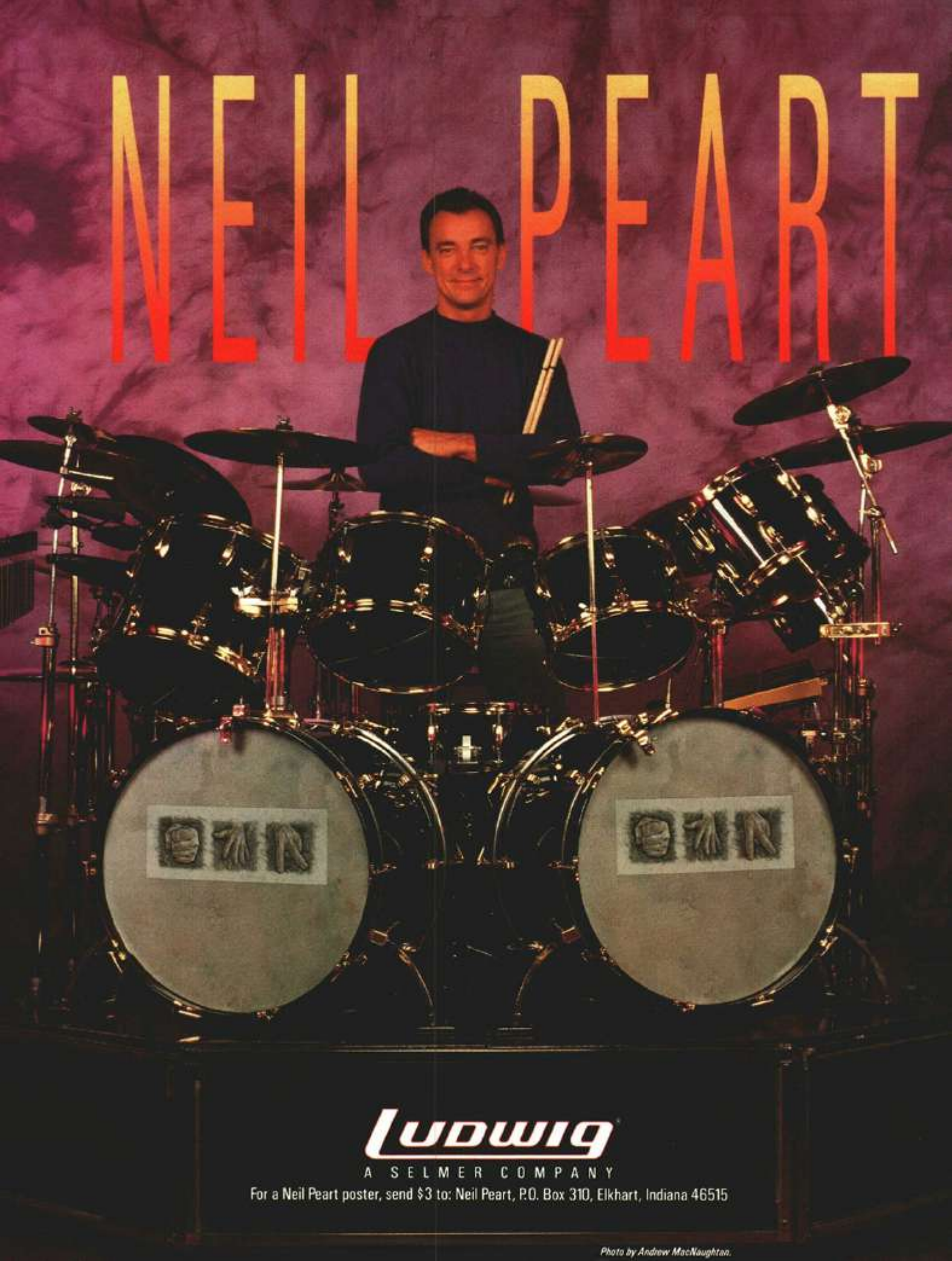

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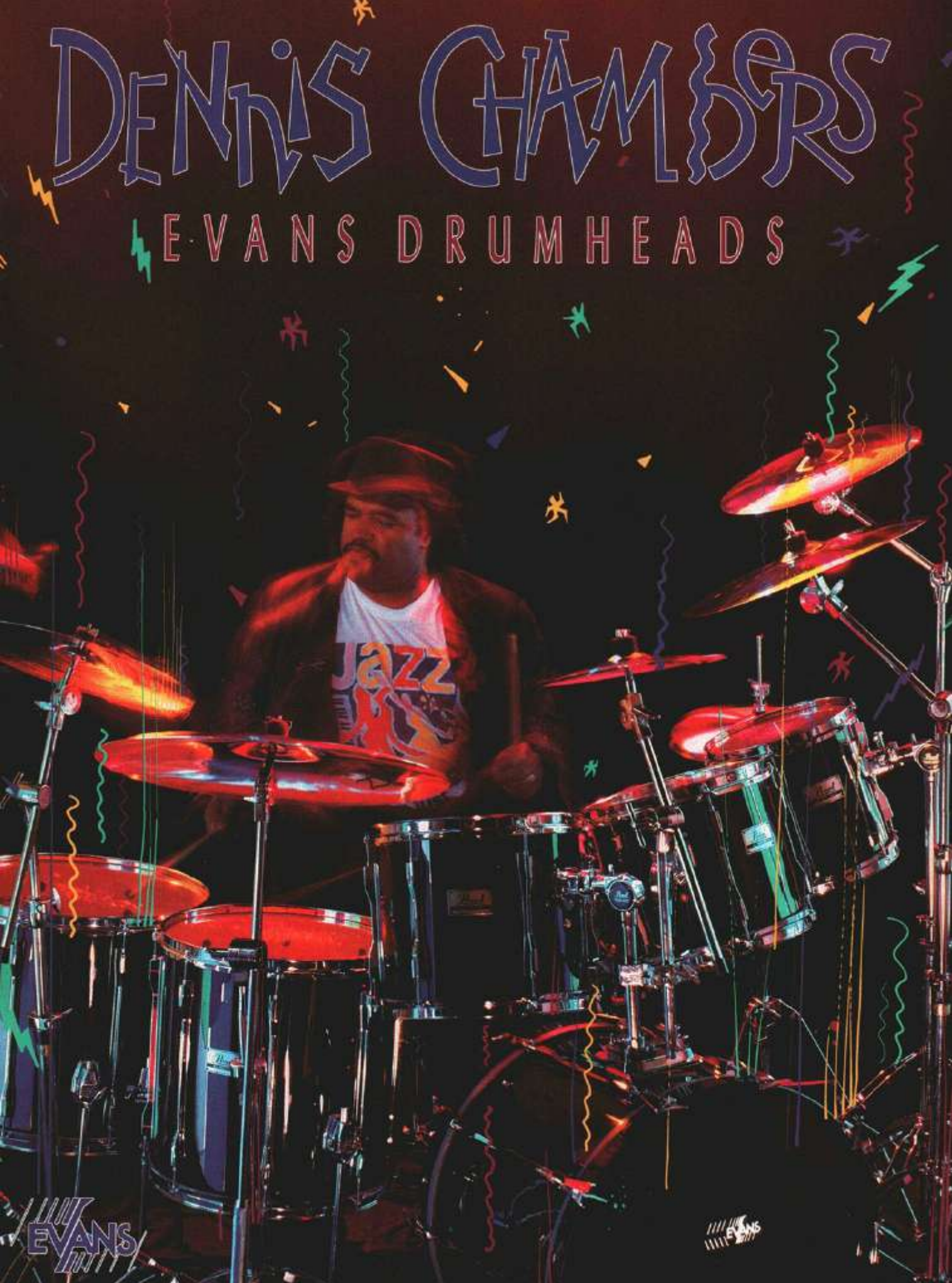

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VOLUME 14, NUMBER 12

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EDITOR'S OVERVIEW

The Perseverance Factor

I often hear from young, aspiring professionals looking for advice on achieving success in a drumming career. Though it's never easy to address this delicate issue, I do try to impart whatever insight I've gathered after many years in the business.

First, I've always believed that anyone with enough natural ability has just as much opportunity to succeed as anyone else. However, you *must* make a brutally honest evaluation of your strengths and weaknesses as a player. Then focus on building on the strengths and improving on the weaknesses through formal study, a lot of practice, and a good amount of varied playing experience.

But achieving success in our field calls for *more* than that. It often boils down to a matter of unwavering determination, extreme perseverance, and a refusal to let *anybody* or *anything* distract you from your ultimate goal. Easier said than done.

It's pretty easy to get discouraged, particularly when your career doesn't appear to be headed in a meaningful direction. But sometimes you can't question your inability to see the total picture clearly. I can reflect on a music career that veered in many directions over the years. And I can recall wondering what it was leading up to—if anything! It was years later when I realized that I'd be drawing on every diverse musical experience in the development of *Modern Drummer.* In a sense, those tough, seemingly meaningless years were preparation for the work I do today.

Maintaining a clear focus on a goal is one of life's greatest challenges. And it's interesting how most people who keep their mind set on a realistic, well-defined goal *do* seem to get what they're after. Success is more than good fortune. Most leading players will attest to this. A popular player once told me that from a very young age, he'd set his mind on one thing only: to become one of the world's leading drummers. A combination of natural talent, hard work, determination, and perseverance helped him reach that point. Today he *is* exactly what he said he would become.

Understand that when you choose a career as a professional player, you're embarking on a somewhat difficult journey. First, be thoroughly prepared from a musical standpoint. Second, be ready for plenty of obstacles and lots of room for doubt. Make an honest appraisal of your ability to handle it all. And if you're firmly convinced, beyond a shadow of a doubt, that you have both the ability and the unwavering perseverance you'll need along the way, then by all means move forward and don't bother to look back.

RS

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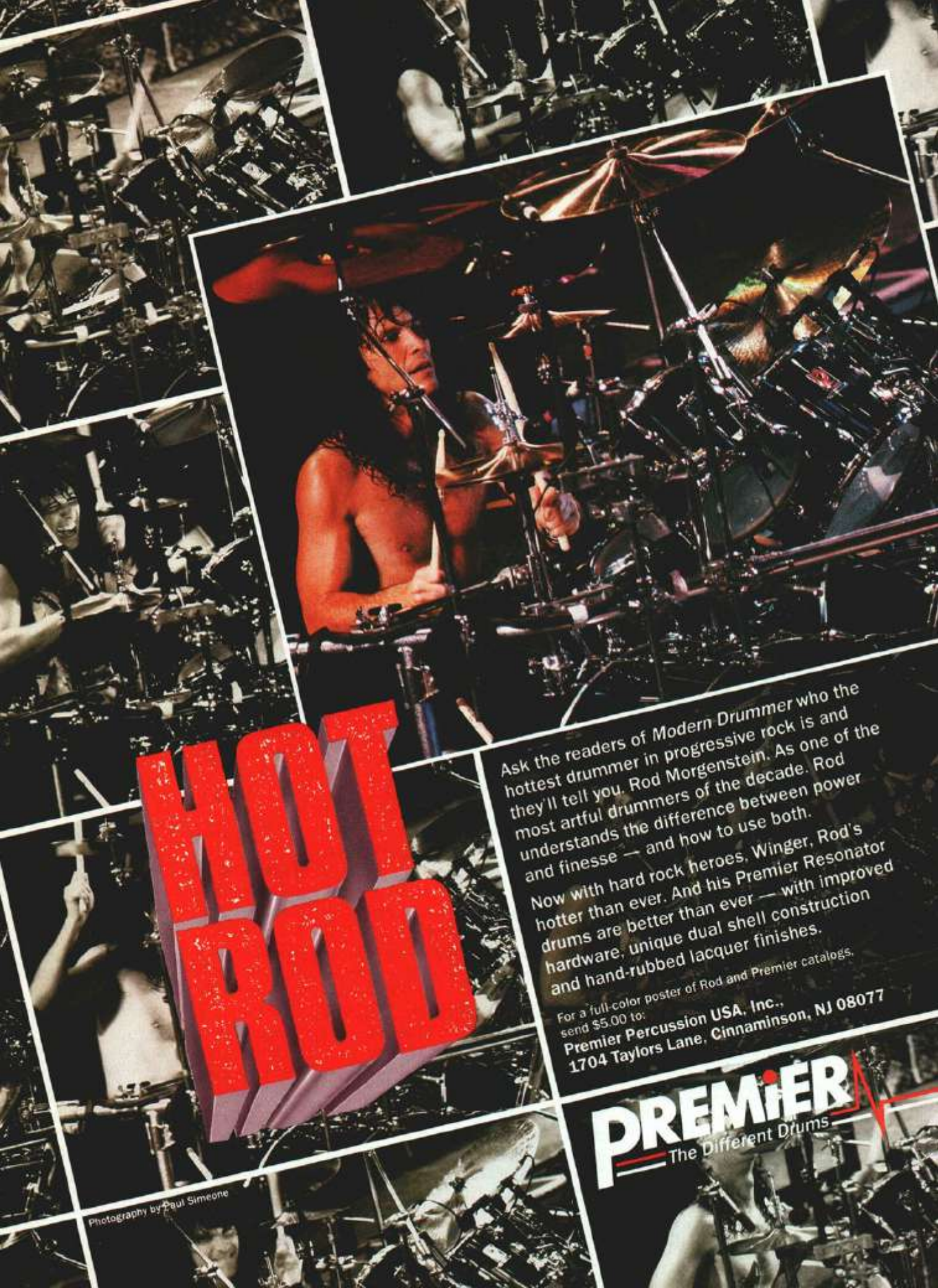

Ask the readers of *Modern Drummer* who the hottest drummer in progressive rock is and they'll tell you, Rod Morgenstein. As one of the most artful drummers of the decade, Rod understands the difference between power and finesse — and how to use both.

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READERS' PLATFORM

The New Look

As a subscriber to your magazine since issue #2, I want to congratulate you all on MD's new look. It is an improvement in the organization of the material, which makes for easier reading.

Sal D'Amato
San Francisco CA

I am having mixed emotions about *MD's* recent "face-lift." In some areas I am pleased with the new look; in others I am greatly dissatisfied. Some of the strong points are the intriguing department headlines and an overall more organized layout. One of the flaws is the redesigned (and less appealing) cover, which is not as bold and interesting as its predecessors. Another is the "computerized" typeface used on the cover and throughout the magazine. The new, more organized table of contents is fabulous—except for the lack of photos of the featured artists. I am grateful that the same great content of MD is still present, but I feel that "If it ain't broke, don't fix it!"

Matt Cusack
Chester NJ

I like it! I like it! You have added a new and enlarged dimension of quality to *Modern Drummer.* Congratulations.

Herb Brochstein
Pro-Mark Corporation
Houston TX

Your new look is "jumping into the '90s!"

M. Whalen
Calgary, Alberta, Canada

Striking!

Butch Miles
Albuquerque NM

Dave Weckl

I have just finished reading your fine article on Dave Weckl in the September 1990 issue of *Modern Drummer.* Dave has been one of the many recent "towers of inspiration" in my own journey through the experience of drumming. His attitude and overall approach to music are quite refreshing. I can hardly wait until his solo album, *Master Plan,* hits our local record store! Congratulations on a fine interview. I look forward to reading every upcoming issue of *Modern Drummer.*

Michael Mathews
Las Cruces NM

Great Ginger

Your interview with Ginger Baker by Robert Santelli in the September issue was great. I saw Ginger in clinic in Florida, and he was fantastic. He has to be the most underrated drummer around today. His use of Ludwig drums since 1960 has to say something for their quality. What more can I say: a great drummer on great drums from a great magazine!

Larry DelFoss
Long Island NY

One Man's Meat...

In Roy Burns' column in the September issue, he says, "Do not practice with metal drumsticks. They won't help you." For 39 years I've practiced with metal drumsticks I got in New York for $3.00 from William Kessler. They are great for warming up on rudiments daily—no more than 15 to 20 minutes a day. They build up the wrists, and the limited use I've described produces no bone bruises.

Ronny Kae
President - Drum City/Guitarland
Wheat Ridge CO

Brother, Can You Spare A Dime?

I just received my September issue, along with the '90—'91 *Equipment Annual.* First, I really dig the new look of the magazine. Second, the unfortunate trend of retail prices skyrocketing is causing me many doubts about owning very many new products this year. My brother (also a drummer) showed me a picture of the drummer for the Kentucky Headhunters. I think he has a great drumkit, with all old marching drums. Until this price trend eases up, that's probably what most of us will be doing soon!

John Livingston
Dallas TX

The Game Of The Name

I am very upset with drum equipment companies putting drummers' names on just about everything that they make. At first, the little things—like "Buddy Rich" practice pads—didn't bother me that much. But now you can't even pick up a drumstick without seeing someone's name on it. I would definitely *not* buy a cymbal simply because it had someone's stupid handwriting on it. If I wanted to buy a "Signature Series" instrument, I would be playing guitar right now instead of drums. Drum manufacturers: Please stop this nonsense.

Kevin Hood
Zionsville IN

Regarding Rod's Ears...

As the drummer for the progressive rock group Starcastle in the mid-to-late '70s, I was naturally interested in Rod Morgenstein's work with the Dregs. Now, as a medical doctor still very much into drums, I feel the need to reflect on some of Rod's comments concerning hearing damage in the July *MD.*

Please, let's not kid ourselves. Anyone who plays rock drums beside powerful amps for any significant length of time will suffer permanent hearing damage. We can, however, control the volume, and Rod's way of doing this is a winner! Because of my own problem with tinnitus, I started using occlusive headphones

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CHRIS BLACKWELL

"It's a really good feeling," states Chris Blackwell, "to feel you can play virtually anything that comes to mind. Performing as often as we do, my playing has really improved." Chris's drumming schedule has been non-stop the last three and a half years, ever since he joined Robert Plant's band. It all started with the recording of the multi-platinum *Now And Zen,* then touring for seven months, then going straight into the studio to record *Manic Nirvana,* and now back on the road.

The constant touring has benefitted the whole band. According to Chris, "When we went in and did *Now And Zen,* we were a session band, but after seven months on the road, we went into the studio and made *Manic Nirvana* as a *band.* It was a joint effort, and we all made contributions to it. Besides just playing drums, I actually played a bit of guitar and keyboards on it, and made a few contributions writing-wise as well.

Photo by Ebet Roberts

"Manic Nirvana is a more satisfying record to me," says Chris. *"Now And Zen* was a very safe album, and we wanted to stretch a bit more on *Manic."* When asked how he felt about some of the tracks on *Manic Nirvana* having drum machines, Chris responded, "I don't like it at all. Only 'Hurting Kind' and 'Anniversary' had programmed drums, but I wasn't happy about it. It was a musical decision made by others because they wanted that feel for the song. In that particular context I would rather have played the track than have it programmed. On the next album there will be no programming at all."

Before starting that next album, the band has to finish the current tour, which will be ending in December. Anyone who gets to see the show before then will enjoy a good mix of Plant solo material along with quite a few Zeppelin classics. "Robert's music is quite varied," says Chris, "so I have a fairly involved setup just to have the different sounds available to me. As for the sounds, the drums are live—there are no triggers. I do trigger sounds from pads, but mainly backing vocal samples, believe it or not. I have a lot of parts to remember." After the tour Chris and the band will take a few deserved months off before beginning the next album.

• *William F. Miller*

DERIC ANTUNES

"I couldn't go to my senior prom or graduation," Deric Antunes says, somewhat wistfully. "And I'll never have another one," he adds. But Deric isn't complaining, because in February of his senior year in high school he was offered a different kind of once-in-a-lifetime experience: He won the audition to become the road drummer for New Kids On The Block.

Getting the gig involved a combination of persistence and being ready. "I first heard about New Kids from their producer, Maurice Starr," Deric explains, "because he had been working in the studio with the group my father's in, John Cafferty & The Beaver Brown Band. Maurice played me a tape of what became New Kids' first single, and from the sound of it, I thought it was a black group. I was really knocked out when I found out that it was five white guys. So I told Maurice that if they ever needed a drummer, to please keep me in mind."

When New Kids first started touring, though, they used prerecorded tracks rather than a band, so nothing happened for over a year. Deric did, however, call Starr from time to time to remind him that he would be interested in working with New Kids should they decide to put a band together. "Finally," Deric says, "in February of '89 Maurice gave me the number of the music director. So I called him, he agreed to let me audition, and a week later I had the gig and was rehearsing with the band."

New Kids are keeping Deric very busy at the moment, as they tour constantly. But when time permits, Deric looks forward to working with his brother, Kevin (who recently joined the New Kids band on keyboards), and their bass-player cousin Troy in a group they call Tunes, Inc. "We have a lot of different goals," Deric says. "We want to write songs for other people as well as for ourselves, and we are very interested in production."

• ***Rick Mattingly***

TONY MORALES

It was a tough decision to make, but last year Tony Morales left his live gig with David Benoit to work with the Rippingtons. Though Morales had been doing both gigs at one time, he realized that each needed a full-time commitment.

"I really enjoyed them both," Tony says. "I feel that [the Rippingtons'] Russ Freeman and David Benoit are the cream of the crop as far as this kind of music goes. Their writing is so musical and melodic. I guess I based my decision on the fact that the Rippingtons was going to be more of a band situation, and I get to use a lot of electronics with them, which I like. The Rippingtons go out as a full band, so we can pretty much approximate the way the records sound, whereas with David, we'd record things with orchestras and perform them as a quartet. It was fun, and had it's own flavor, but that was part of the reason."

With the Rippingtons, Morales says he basically is expected to keep the band's energy up. "I pretty much control the tempos," Tony explains, "and I play to a sequencer a lot. Half our show is that way, so I'm playing to a click the whole time, which at first was strange, but now I don't mind it at all. The more shows we did, the easier it got, and the less I even heard it. Then I could start playing with the band, and we could play off of each other."

In addition to the live and recorded work with the Rippingtons, Tony has also done the last several David Benoit albums, and last Christmas he had a great thrill when Chick Corea asked him to play a two-week cruise.

Upon his return, Tony got a call asking if he'd be interested in playing with Rickie Lee Jones. "I think what she wanted was for me to set my drums up so that I was facing her," Morales explains. "She needs to know I'm there watching her, communicating with her, and that I'm willing to do what it takes. The music requires somebody who has played a lot of different styles. We go from a reggae tune, to a shuffle with brushes, to some sensitive ballads where she likes it when I play little color things on the cymbals."

After the release of the next Rippingtons' LP, Morales and the band plan to go on the road with it.

• ***Robyn Flans***

LUIS CONTE

These days it seems that percussionist Luis Conte hasn't a moment to breath. A few months ago he finished his own *Black Forest* album, and recently he enjoyed playing on Andy Narrel's *Little Secrets* album. "It's great music for a percussionist to play," Luis says. "I was really happy to be on his record, and since then, I've done a few live dates with him, which has been a great experience."

Then there's Conte's movie work. "I'll go to a movie date and have to read music, listen to a click, watch some guy chasing somebody down the street, and have to play certain things that work right," he elaborates. "I did *Rain Man,* which was great, and I also enjoyed working on *Coming To America.* It was a classic session with Paulinho da Costa, Alex Acuna, and Efrain Toro. We played on a few cues, but the one that really stands out is one dance sequence set in Africa. It sounds like a big drum section playing, but it's just us four."

Conte has also done lots of album work, which he explains requires a different way of playing in the studio. "I did a Cock Robin album, which was really a gas," Luis says. "I love that band. Pat Mastelotto was on drums, and it was a great experience to play with him because I think he's fantastic. We tracked live on that and then I overdubbed some stuff, but they wanted a band feel. Then I got involved in doing the new Mr. Mister record, which is great. I also worked with Dianne Reeves, which was the first time I got to work with George Duke—another fantastic experience."

And let's not forget Luis's current touring with Madonna. "The music on this tour is even more dance-oriented than before," he says. "Sometimes people ask why I'm playing with Madonna. They don't realize that if you say the word 'salsa,' you're talking about dance music. I come from that. When I was a kid, the first thing my parents made me do was learn how to dance. And I really enjoy Madonna. I get to play a lot of congas and timbales, and lots of grooves and break-downs of drums and percussion. It's nice that she rehearses for over two months; I really have time to map the whole thing out."

• ***Robyn Flans***

NEWS...

Eddie Bayers enjoyed having the opportunity to work with Steve Winwood (as did **Russ Kunkel)**. He also recently did work for Bob Seger (along with **Kenny Aronoff),** Patty Smyth, K.T. Oslin, Restless Heart, Vince Gill, Lorrie Morgan, T. Graham Brown, Ricky Van Shelton, Buck Owens, and J.E Pennington, in addition to being the drummer for the televised CMA awards show. Eddie was also recently elected to the Board of Governors of the Nashville chapter of NARAS.

Sterling Campbell on Duran Duran's recently released *Liberty.*

Marvin "Smitty" Smith on John Scofield's *Time On My Hands.*

Michael Barsimanto working with Jean-Luc Ponty as well as doing a European tour with Rickie Lee Jones.

Walfredo Reyes, Jr. on tour with Santana. He can also be heard on two tracks on Netherlands artist Mildred Douglas's recent release, as

continued on page 123

ASK A PRO

Manu Katche

Q I absolutely dig your playing on Tears For Fears' latest album. What I especially dig is your snare sound and feel on "Badman's Song." That press roll is beautiful! Could you tell me what make, model, and type of drum that was, and also the tuning and heads you used? Also, could you elaborate on what it was like to work with Curt Smith and Roland Orzabal, who are two very talented guys?

Stephan Chaggaris
LynnfieldMA

A First of all, thank you very much for saying such good things about me. The sound that you like from my snare is very simple. I used a Ludwig 6 1/2 x 14 metal snare, with a Remo *Ambassador* white coated head on top and a *Diplomat* snare side head. My tuning is very high and tight.

Working with Curt and Roland was very interesting, but I had to be very patient, because we were doing and redoing each track many times. And each time, they were adding different chords or structures. So I had to think about my playing each time we were recording. The best thing about them was that they had a lot of musical ideas, and knew exactly what they wanted (or didn't want) to hear. I worked with them a full week for many hours a day with the whole band. So the main thing I could say is, it was wonderful to be able to record an album by playing with everybody together and Roland and Curt singing. It was like the "good old days."

I wish you luck with music and your drums.

Bill Bruford

Q In the *Photo Gallery* of the March '90 issue of *MD,* you are shown holding an interesting wooden instrument. I would like to know what this instrument is called, how long you have been playing it, where you first came in contact with it, and what type of wood it is made from. Could you enlighten me, please?

Carl Tanos
Niagara Falls, Ontario, Canada

A The instrument is a California-tourist version of the African log drum or slit-drum. I found it in a Los Angeles tourist shop. It's made locally of some indigenous Californian wood. I bought two or three in 1980, I think, and used them extensively on the King Crimson album *Discipline* [EG LP 49 (3100 610), distributed by Warner Bros.]. The drum has also just surfaced again on the new Anderson, Bruford, Wakeman, Howe album, currently under construction in the South of France.

Photo by Jaeger Smith Kotos

Dave Lombardo

Q Your work with Slayer is absolutely astounding. How do you achieve your incredible speed on double bass? What's the spring tension on your pedals like? What kind of pedals do you use? Do you use the heel-up or heel-down technique? Finally, what other equipment did you use on the excellent album *South Of Heaven?*

MikJones
Cincinnati OH

A The ability I developed on double bass started about seven years ago. I would learn a song at a slower speed, then as the adrenaline kicked in, the double bass got faster and the song reached its desired tempo. By that time, I had gotten used to that fast double-bass tempo. I use Camco chain-drive pedals with the tension very tight, and I play heel-up.

The equipment I used on the *South Of Heaven* recording was all Tama drums: two 16x24 kicks, 6", 8", 10", 12", 13", 14", and 15" rack toms, 16" and 18" floor toms, and a really old 6 1/2 x 14 *Fibrestar* snare drum. All my cymbals were Paiste.

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IT'S QUESTIONABLE

Q I have seen a few (not nearly enough) of Neil Peart's songs transcribed in magazines. I was wondering if there is a Rush drum part book of any sort published. If so, how can I get a hold of it?

Brett Rodler
Erie PA

A Bill Wheeler is the author of two such books: *Drum Techniques Of Rush* and *More Rush,* both published by Warner Bros. Publications. If they aren't available through your local music dealer, contact the company directly at 265 Secaucus Road, Secaucus, New Jersey, 07096-2037. *More Rush* was reviewed in the *Printed Page* department of July's *MD.*

Q I purchased a Yamaha natural-wood *Recording Series* set with a 24" bass drum in 1979. Since that time, I have been trying to find that "punch" that I hear is hard to find in *any* 24" drum. I am currently using a *Pinstripe* head, Remo *Muff'ls* on both heads, a 5" hole in the center of the front head, a small blanket in the bottom, and a Beyer *M-380* microphone positioned halfway between the front and back heads. Is there something I can do to have less "boom" and more "thump" in my 24" drum?

Randy Montgomery
Wichita Falls TX

A It sounds like you may be asking your drum to do something it wasn't designed to do. The "punch" you are referring to is usually attributed to the way the amount of air moving within a bass drum is controlled—and is often achieved by choosing a smaller drum to begin with. Obviously, the larger the area in which that air moves, the more "boomy" the sound. Dampening the drum may not really be the answer—as you seem to have discovered, considering the amount of dampening you're already using. The secret may be in reducing the overall volume of air space within the drum, without overcoming the benefits of its large size—such as projection and depth of pitch. It might also be beneficial to try to add a bit of attack to the sound, to help cut through the depth.

Instead of the dampening methods you are now using, try installing a large sheet of polyfoam, wide enough to fit between the front and back heads (and just touching them), and long enough to completely wrap around the inside of the shell. The foam should be at least two inches thick. Remove the other dampening materials you have installed, and put this foam into the drum. It should serve to dampen the ring of the heads while reducing the amount of "bouncing around" that the sound does within the shell. At the same time, try a wooden or other hard beater on your bass drum pedal, or use a Danmar *Bass Drum Pad,* which affixes to the batter head at the point of beater impact and has a hard disk center that adds a "click" to the impact sound of the beater. (A similar effect can be achieved by taping a quarter to the same spot.)

Along with these other methods (or as a possible alternative before you try them), you should experiment with mic' positioning. Generally speaking, the closer your mic' is to the batter head, the more impact sound it will pick up; the further back it is (toward the front head), the more "shell" sound—or ambient "boominess"—it will pick up.

Q I am a 35-year-old drummer. I have never had any trouble getting jobs with bands, and I find myself improving in different areas all the time. I would like to know if 35 is too old to think about making a living in music if the right opportunity comes along. This has been in the back of my mind every time I play, and I don't want it to get in the way of my performing. If I can get an answer from a professional publication like yours, it will ease my mind 100%.

Mike Rosencrance
Beloit WI

A There is no age that is too old—or too young for that matter—to begin a musical career. The general prerequisites are ability and opportunity. There's no guarantee in today's competitive music market that any given drummer of any age is going to be successful, so your chances are certainly as good as anyone else's. If, as you say, you really have no trouble landing jobs, it sounds as if you're well-equipped for a musical career already. Realistically speaking, you shouldn't count on landing a gig with an MTV-style rock band with a heavy emphasis on a youthful image, but that doesn't mean you couldn't make a comfortable living playing in clubs, studios, or as a member of any number of other types of bands, including highly successful touring acts. Your age need not be an impediment, unless you allow it to be.

Q I enjoyed very much the wealth of information included in *MD's International Drum Teachers Guide* in the August '90 issue, but I have a question. In the information coding, what is the difference between "Years Of Instruction" (YI) and "Years Teaching" (YT)?

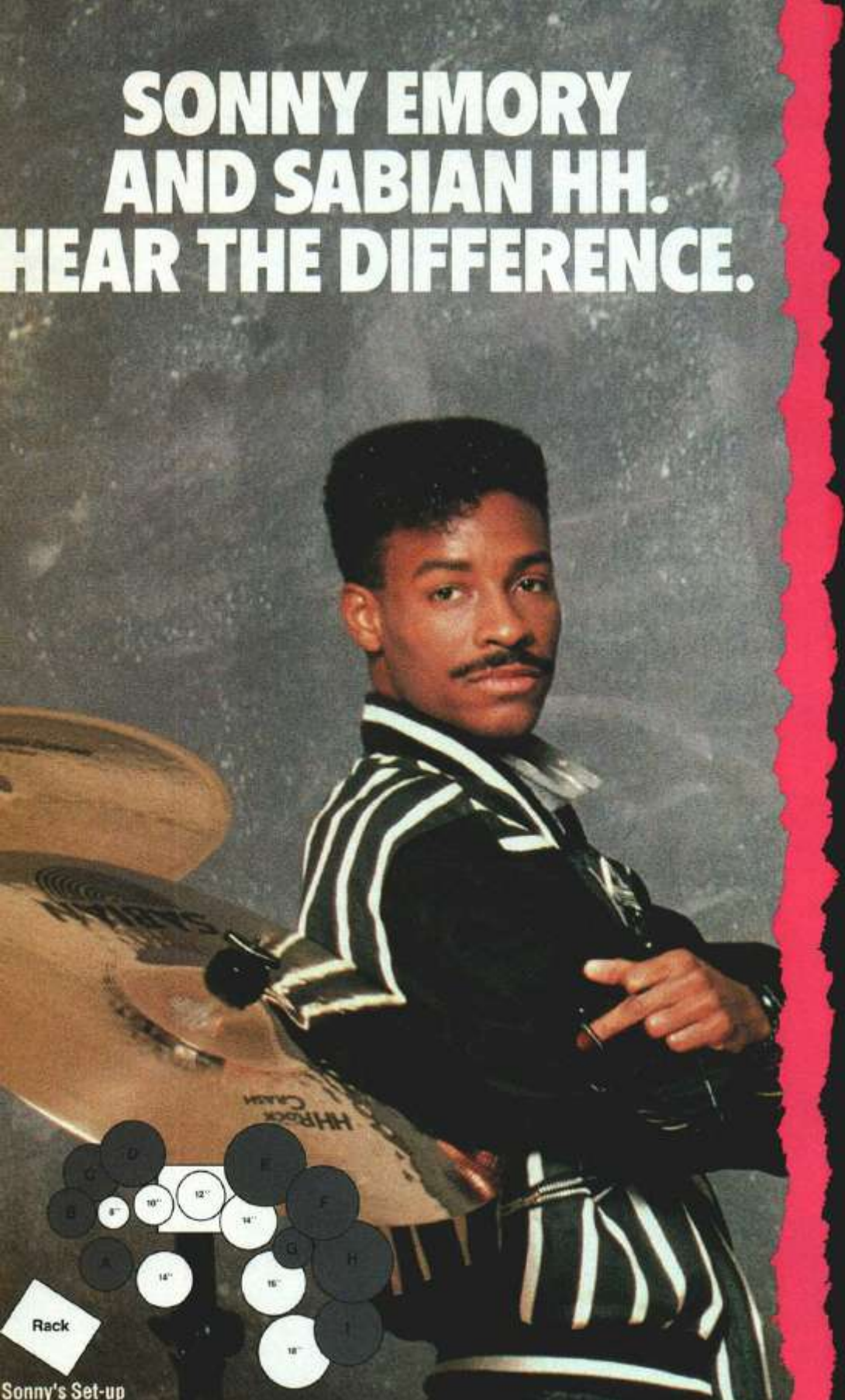
J.L.
Kankakee IL

A "Years Of Instruction" refers to the amount of drumming education that the *teacher* has had. "Years Teaching" refers to the amount of experience the teacher has had as an instructor of other drummers.

Q I'd like to get into double-bass playing, but I don't really want to buy a second bass drum. So I'm

continued on page 105

SONNY EMORY AND SABIAN HH. HEAR THE DIFFERENCE.



Sonny's Set-up

A 13" HH Sizzle Hats
B 16" HH Thin Crash
C 18" HH Medium Thin Crash
D 10" HH Splash
E 20" HH Heavy Ride
F 18" HH Medium Thin Crash
G 10" AA Mini-Hats
H 18" HH Chinese
I 17" HH Thin Crash
(all cymbals are 'brilliant' finish)

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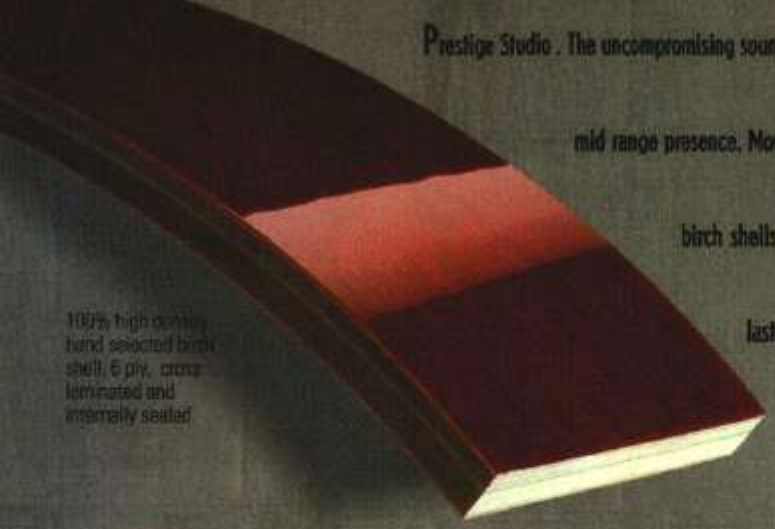

100% high density hand selected birch shell, 6 ply, cross laminated and internally sealed

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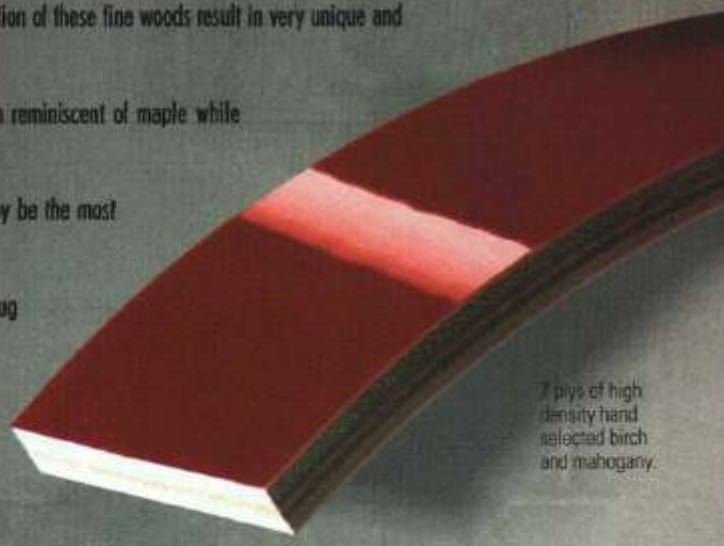

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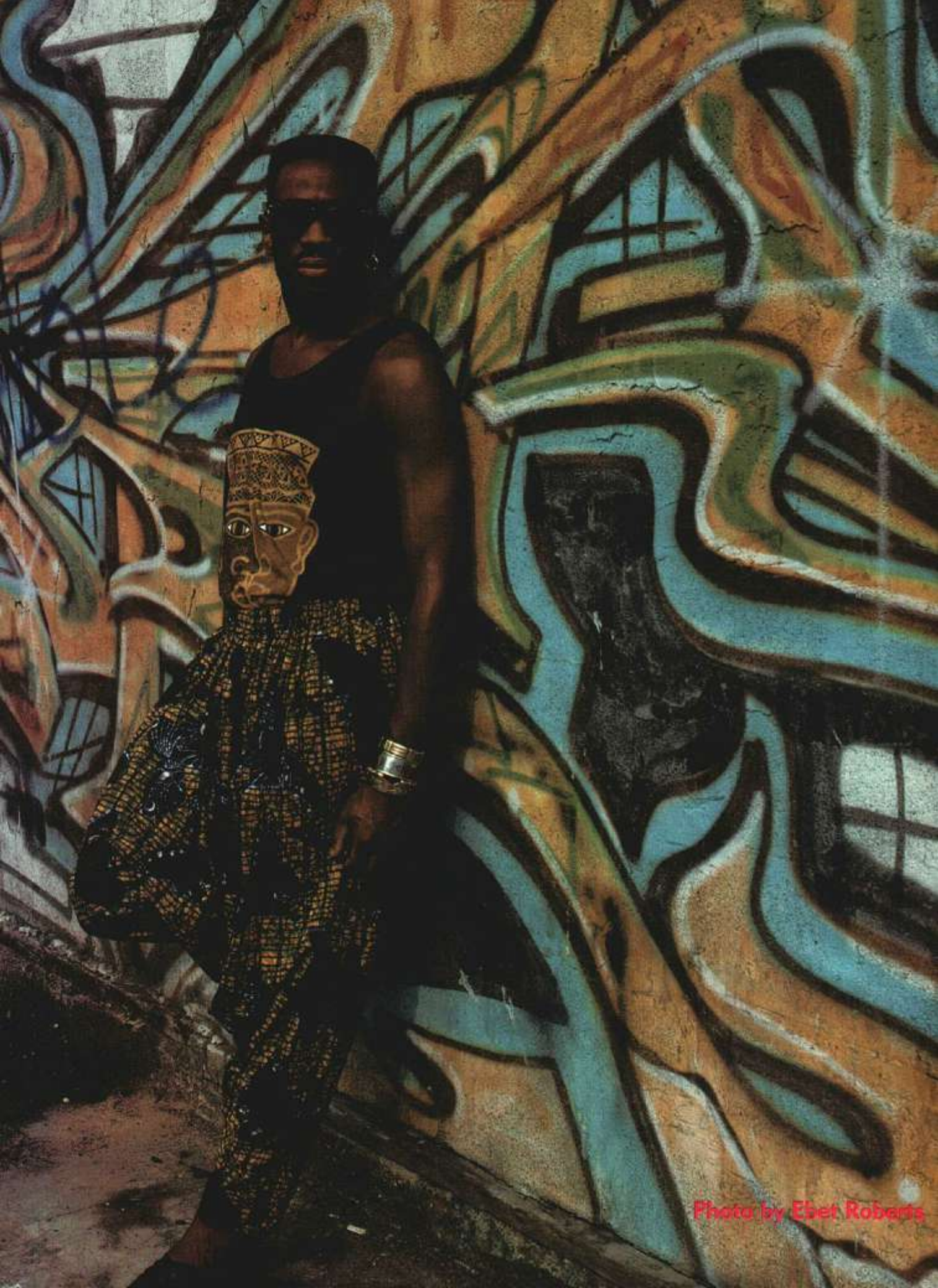
Photo by Ebet Roberts

WILLIAM CALHOUN

By Adam Budofsky

As recently as late 1988 Living Colour was still playing the New York City club circuit along with hundreds of other relatively unknown bands. Sure, Mick Jagger had already produced two of the group's songs, helping to snag them a major label contract. But opening for the Stones on their mammoth *Steel Wheels* stadium tour so soon after was more progress than anyone had a right to expect. Today Living Colour's debut album, *Vivid,* has sold almost 2 million copies. They've won a Grammy and several *Rolling Stone* and MTV awards, and their videos and live appearances have routinely received high critical and popular praise.

The press has emphasized the "novel" aspect of Living Colour being an all-black band playing hard rock. (Chuck who? Jimi who?) But what was truly unusual about the band's success was that this was a serious chops-oriented group. They weren't afraid to show that they could mix hard core, funk, pop, metal, and whatever else they chose into a style of their own that worked—and that could be popular. The powerhouse yet intricate drumming of William Calhoun was obviously an important ingredient in the Living Colour recipe.

Singer Corey Glover, guitarist Vernon Reid, bass player Muzz Skillings, and Calhoun obviously know what they're doing on their axes. Live, William gets to blow on his constantly mutating solos, and one begins to hear how his work with musicians like South African singer Letta Mbulu, Harry Belafonte, and a host of other widely varied artists has made his art expand and improve.

MD readers showed their appreciation for what Will does behind the kit by voting him top Up & Coming drummer in 1989's Readers Poll. Players like Omar Hakim and Jack DeJohnette have heaped praise on the drummer in these very pages. And his Pearl clinics and appearance at *MD's* Festival Weekend '90 have helped spread the word even further that Calhoun is indeed one of the more talented and original drummers to come on the scene in years.

Now Living Colour has a brand new album out called *Time's Up,* an even bolder display of technique and attitude than *Vivid,* and a perfect vehicle for Calhoun's unique drumming style—not to mention his songwriting skills. Now seemed as good a time as any to delve a little deeper into the drumming of William Calhoun.

Photo by Lissa Wales

AB: Let's talk about some of the changes you've gone through in the past couple of years.

WC: My lifestyle pretty much remains the same, though when you make more money and become more of a "success"...it's not that you don't trust anybody...but you have to really focus harder on your music, practice time—things like that. I guess one of the things that I'm still adapting to is running into people like Jack DeJohnette and George Duke, along with other people, who freak out over the band. I've been listening to these guys for a long time, and it's difficult sometimes.

Then of course there's the business side: drum endorsements, record companies, singles, poster ads, album cover artwork.... Fortunately we're in a position where we can have control of all of that stuff, like video directors, album producers, what songs are being selected. When you make your first record, you have an attitude like, well, let's just wing it and give it all we've got. But on the second one, you have to think a little bit harder, and at the same time not get so caught up and overcompensate.

AB: Last time we talked, you told me a little bit about your own writing and how you were hoping to get some of your music on the next album.

WC: I have a piece I wrote on this record called "Pride." It's sort of autobiographical; it's my own personal outlook on things that I've dealt with in school and growing up: black history, blacks being exploited. "Pride" came out great, and everybody is playing their ass off on it. I'm looking forward to hopefully doing a video for it, and maybe having it released as a single. You know, when I had my own band in school, I was in an environment where it was just me and my friends and my music, and that was it. But my personal scene has changed from being a student to being a drummer and an artist—writing songs and then speaking out about issues like the homeless and things that I experience. All of your energy doesn't just go into paradiddles, or learning to play a samba.

There were other things that Corey and I were actually working on. And Vernon and I did a song that didn't make the album called "Veteran's Day," which is a great tune. But at that time I was going through some personal experiences that totally drained me. Sometimes I would just go home after rehearsal and pass out. I got through it, and everything is fine now, but that was a very demanding time. I've never had so much of my personal time put into so many different things at once. It's those times when you ask yourself why you do this and *can* you do this.

AB: What kind of answers did you come up with?

WC: Well, when I was a kid, I used to flip over Billy Cobham's records and Miles' records, and I'd read the schedules of European dates, just because I wanted to be in their shoes. And I'm in the position now to do those things, and I want to be really focused on my craft, and enjoy myself and not have hang-ups, if I can help it. Relationships become real demanding, because artists sometimes get work by just hanging out. And in this business, hanging out means going to parties and social events, going places where producers are going to be. As much as I like going to parties and hanging out, I'm not into wearing the hippest suit and showing up with a beautiful girl and walking around saying, "Hey man, what's happening?" "Well, I just finished my second record. Did I tell you, dude, it went platinum?" "Yes, yes, bring out the champagne." I'm not into that at all.

But I do like meeting other artists, and I like supporting other people. Lately, though, some people think that I don't have the time to do other projects, or that I'm just not interest-

Will's Hit List

The following are the records William listens to most for inspiration.

Album Title	Artist	Drummer	Label/Catalog#
Nefertiti	Miles Davis	Tony Williams	Columbia PC9594
Just As I Thought	David Sancious	Ernest Carter	Arista AB4247
Misra The Transcendental Tai	Pandit Mahapurush Misra		Connoisseur Society CS2001
Gretsch Drum Night	Elvin Jones, Philly Joe Jones, Art Blakey, Charlie Persip		Roulette SR 52067
Emergency	Tony Williams	Tony Williams	(Out of Print)
Etcetera	Wayne Shorter	Joe Chambers	Blue Note CTI056
Fly With The Wind	McCoy Tyner	Billy Cobham	Milestones M-9067
It Takes A Nation Of Millions To Hold Us Back	Public Enemy		Columbia 44303

and

Michael Jordan's "Come Fly With Me" video

ed, as if playing on one track of a Bobby Brown album isn't going to make me feel very important. But I like lots of different styles of music, and I like to work with different artists. One of the things that keeps you fresh and creative is to get out there and do whatever you can.

AB: An area where you get to be particularly creative is in your solos. Let's talk a little about that.

WC: When we were out on our own before the Stones tour, I soloed every night and recorded all of them. I've never approached playing in Living Colour as a "rock drummer," and I don't think I ever will. In this band, as much as I like to fool around with time [laughs], it's very crucial that I keep solid time. And on a lot of the songs I have to pour the cement for the other guys to walk on. But when it's time for me to do my walking, I like to do it in a different way. Sometimes I would literally not play time during an entire solo. Also when I take a solo, I take other aspects of drumming into account, like Latin and African drumming.

AB: Without being too specific, what sort of things do you keep in mind when soloing? How might you apply those different styles? Is it more about feel or technique?

WC: A lot of it is feel, a lot of it is colors. Basically I just shape the piece. I turn my snares off most of the time, and I usually set up things between the toms and the snare, like some sort of melody, and that's kind of like my A section. Then I'll do something to create the groove, maybe with the hi-hat, setting the pulse, and maybe use the kick drum just for accents. Where the kick lands could be where that downbeat is—or it might not be.

You can also do things to get different sounds out of one drum. And your sticks almost become something other than just your sticks; it's almost like you have fingers and you're playing a chord on a guitar. You can turn the stick around and push it against the head and get different sounds, or you can hit the rims. I try to incorporate all of this into my solos because that's the history of drumming. I've had people complement me on my solos, and I've heard people say, "What the hell is he playing? This is a rock band." But that's me, that's what I want to put out there every night.

AB: When you go back and listen to the tapes of your solos, what do you listen for?

WC: I listen for the time during the whole piece. I listen to how I get in and out of things. Patience is definitely something that I listen for...volume...dynamics...how strong it sounds. I feel like I could play stronger sometimes, especially on the bigger drums. When you do a roll on a kit, you really can't do the roll with the same intensity. Since the larger drums have lower pitches, the volume is going to be lower, so you have to actually hit those drums harder. That's taken a while for me to get a handle on. Watching Billy Cobham when I was a kid, I listened to how it sounded when he rolled around the kit, like someone was turning up the volume. I also listen for textures, how I attack the drums. I try not to be too repetitive. And I concentrate on my left hand to make sure it's not sounding too weak.

Photo by Lissa Wales

AB: Do you think about balancing the technique *and* the emotional part? Is there a big emotional part to it?

WC: There's a huge emotional part to it. Nine times out of ten when I solo I close my eyes. It can be a very spiritual thing; there have been times when I felt I played so intensely that the drums played *me.* That's the level I'm trying to reach when I play. Unfortunately that can't happen every night.

AB: You're very critical of your own playing, aren't you?

WC: Yeah, and the band is used to me being critical. That's just my thing. I don't settle in my personal life, and I don't want to settle in music. Sometimes I get leaned on about it. There's a song that didn't make *Time's Up* called "Money Talks." Vernon and I do a duet in the middle of that song, and there's really no time, it's all feel. It's different every night. We decided to record the song in the studio, thank God. So we

turned the lights down, and Vernon and I got this competitive kind of creative musical battle going on; it was like a storm. And it was one of the best versions we ever played. Coming out of the solo I always set it up a certain way, and the time kicks right in. But this time I didn't do it. Everyone was saying, "Man, that's burnin'." But I said that magical studio phrase, "Well, I want to try it again," and everybody said, "You've *got* to be kidding." Vernon had played a burning solo and said, "I *cannot* do that again." We didn't use a click track on most of the record, so whatever we recorded, we kept or recorded another take. Basically, it wasn't about going back and punching in. So [producer] Ed Stasium and I said, "Look, why don't we copy this section onto a master, and try to splice it? This way we'll shoot for the edit, and if the edit doesn't come out, we still have the master."

Well, there were dark, gloomy vibes in the room that night. [laughs] There was silence in the room. It was the end of the night, and all the techs and studio guys were there, and they were like, "Please, *please."* So I tried it twice, and the second time it worked; I nailed it. See, I wouldn't have been able to sleep with it not being right. For them it's just a drum fill, but not for me. I caught a lot of shit, but now we have a version that we can use, and that I can feel good about.

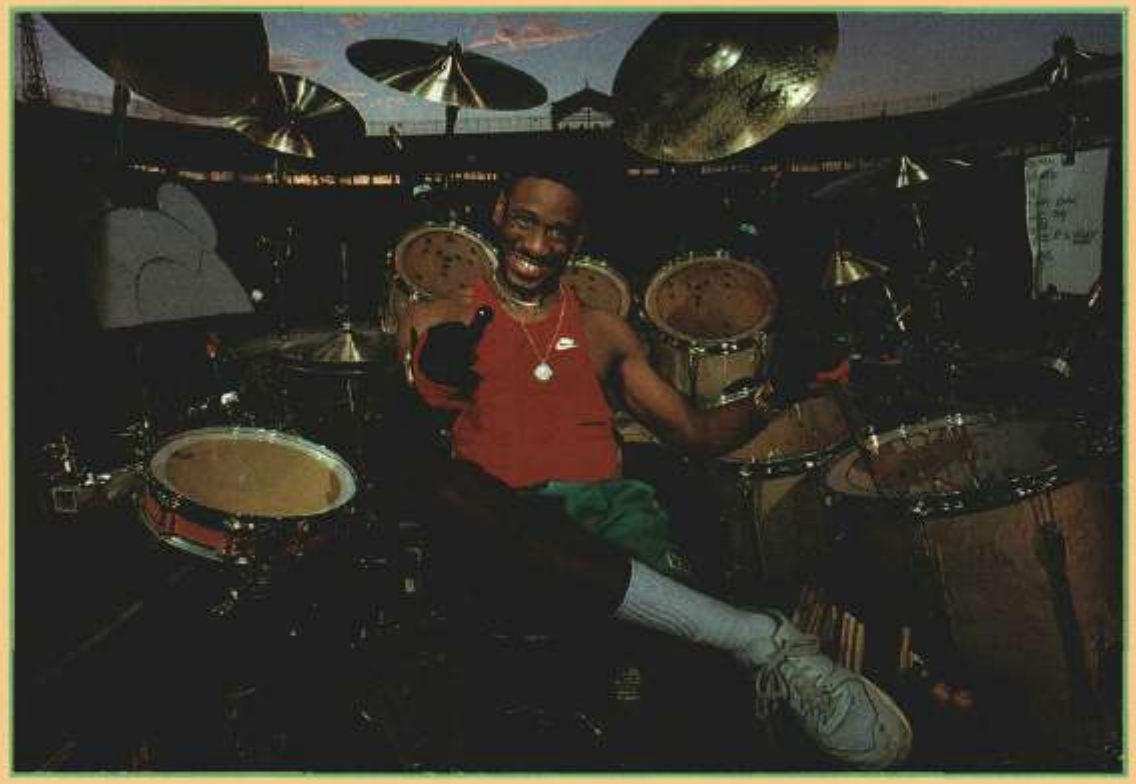

Photo by Lissa Wales

AB: Let's talk about clinics a little. That's something that you've started to do recently.

WC: Clinics are weird. I'm learning a lot about them as I do more. Before my first clinic, I called up Kenwood Dennard, just to ask him some questions about doing them. And he said, "Will, clinics are your time to be yourself." And that phrase is still in the back of my head.

I think one of the best clinics I did was one at Long Island Drum Center. I like the questions that I was asked. I met Steve Vai's parents and Gregg Bissonette's parents there. Gregg played at that clinic, and Gregg's father knows Steve's father well. I talked about Berklee and sacrificing and saving up money and gigging all summer, and Steve's father said, "You know, Will, when you said that, it kind of touched me. I took my insurance money to send Steve to school." And look what happened with Steve—not that he wasn't already a gifted player.

I'm glad some of the parents were at that clinic with their kids. They asked me about career choices and sacrifices you have to make, and I told them the truth. You've got to check things out for yourself. I told the kids that you've got to know that you really want to be in a certain school. My folks weren't loaded when I was ready to go to a school. I couldn't go to Berklee on a whim and then come out and say, "Well, I'll just get a job." You've got to take it very seriously.

AB: What sort of things do you do at your clinics?

WC: I play solos, but I also play time, and I try to take a part of my opening statement and play a number of bars of just pocket. Sometimes I don't even crash a cymbal. That way people can hear the importance of it. I try to stress time and how musical it can sound. I've seen Bernard Purdie play time for ten minutes in his clinic, and it was as entertaining as Simon Phillips or Billy Cobham taking a solo. A lot of kids think it's chops that make the player, but to me it's more the knowledge that makes the player. You can get more work having a solid feel than you can having master chops. That's the truth. Folks want to hear the pocket and the backbeat stuff. I was into Mahavishnu Orchestra, David Sancious, the Art Ensemble of Chicago, and folks like that, and I wanted to be able to play that kind of music well, but I never said that disco or pop music sucked because it takes less effort to play—it's all music.

AB: Plus you learn that it doesn't necessarily take less effort to play that music.

WC: It doesn't. I mean, someone at a clinic asked me if Harry Belafonte was an easy gig. And I said that when someone teaches you how to play a baion or whatever, it's like, "Oh yeah, I know how to play that." But you play that for 15 or 20 minutes with no drum fills and a tuxedo on and hot lights on your back, all of a sudden it's as tough as playing in 13. It's very challeng-

William's Kit

Drumset: Pearl *Custom Z* series in birds-eye maple finish.
A. 8 x 14 snare
B. 3 1/2 x 14 piccolo snare
C. 10 x 10 tom
D. 12 x 12 tom
E. 13 x 13 tom
F. 16 x 16 floor tom
G. 18 x 18 floor tom
H. 14" timbale (converted Rogers snare)
I. 18 x 22 bass drum

Cymbals: Zildjian
1. 14" hi-hats (New *Beat* bottoms on top and bottom)
2. 20" *China Boy* low *Brilliant*
3. 20" *Mega Bell* ride
4. 19" A crash ride *Brilliant*
5. 22" Z Power light ride
6. 13" K/Z hi-hats
7. 17" A thin crash
8. 18" K dark crash *Brilliant*
9. 12" *EFX #1*

Hardware: All hardware Pearl including a rack. Danmar wood beaters on double pedal, and a Roc-N-Soc drum throne.
Heads: Remo *Falams K on* top of both snare drums, *Ambassadors* underneath. *Pinstripes* on tops of toms and batter side of bass drum, clear *Ambassadors* on bottoms of toms.
Sticks: Zildjian *Rock* model with wood tip.
Electronics: A *DrumKat*, an LP *Spike,* and an Akai *S1000* H.D. RM 45 (removable disk drive).

ing because it's discipline: There's no fills, you don't hit your cymbals, there's no hitting the cowbell or sticking that tom in there. That's like throwing a monkey wrench in the works. Harry is doing things, background singers are doing things, the dancers are doing things, and that pulse sets up the entire 15-piece band.

AB: How about your gig with Letta Mbulu?

WC: Letta's gig was more interesting musically. The songs were always different—a lot of 6/8 stuff, things in five. And there was space for me to play a little bit more. It was a smaller band, and Letta's singing is more rhythmic; she's more like a percussionist almost.

I like playing behind singers, because you learn a lot doing that. Fortunately my first gig was with a gospel choir. When you play with a gospel choir, you have the lady with the soft, high voice, the guy with the macho low voice, and the heavy-set singer who can just blow the roof off the church. You don't play the same for every singer, but just because one guy sings heavy doesn't mean that he wants you to pound it out. And some people sing behind the beat, some rush, and some go up and down and in and out of quarter notes—and Letta does it all.

AB: So her singing style made some sense toyou.

WC: Yeah. I wish I had played with her as long as I played with Harry. I probably could have learned a lot more. Her music director's name is Kaiphus Semenya. I've been trying to contact him again. Even if I never work with him again, he's just somebody I'd like to thank for kind of getting me started. Letta and Kaiphus and the whole rhythm section of the band were beautiful people. Coming right out of school, it was a different experience for me. It wasn't like playing in clubs, or doing a funk gig, or doing a jazz gig where you're like, "Yeah, I know 'Cousin Mary' by John Coltrane." It was reading, and it was a feel. But she didn't want you to get hung up in that chart, you know?

AB: Did you have trouble with the reading at first?

WC: I had trouble on my first rehearsal because I wanted to play everything that was there. I felt like, "This was written, so this is what she wants." And then she would say, "Well, I don't know if I want to sing that like that. So play around a bit." And when you meet a very prominent artist and they tell you that, you don't just say to yourself, "Fine," and close your music, because they just *might* sing it.

I also learned a lot about me as a person on that gig, and about relationships with music and people and politics. I talked to Letta a little bit about South Africa—not a lot, because I was so busy learning music and taking charts home and doing stuff all night. But she was a very beautiful lady.

AB: Another person who has had somewhat of an effect on you is Horacee Arnold.

WC: Horacee and I are like best friends. I never thought when I took lessons that I would continue to be friends with him. I always liked and respected him, and I always thought he was a great player. I learned so much about technique and about *music* with him. Sometimes I'd go over to Horacee's place for lessons, and we wouldn't even play. We'd just listen to Max, Philly Joe, Papa Jo, some of Tony's Lifetime records. He also instilled a lot of values in me, like not getting a big head about

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TONY BRAUNAGEL

In The Pocket

BY ROBYN FLANS

PHOTOS BY JACK WHITE

Watching Tony Braunagel play drums behind Bonnie Raitt is witnessing a marriage made in heaven. He provides the pocket for Raitt's bluer-than-blue vocal inflections and her expertly expressive slide guitar. Braunagel plays just the right thing at the right time, providing the tasty base on which everyone lays their ingredients. There's no doubt that he could efficiently and terrifically accomplish any gig he chose, including such past jobs as Rickie Lee Jones and Bette Midler, but there's something about the combination with Raitt that makes it known just where his roots are, where his soul lies....

Blues was indeed Braunagel's love while growing up in Houston, Texas, watching neighbor Willie Ornelas play and then finally buying his friend's drumset. Mom and Dad weren't elated at the prospect of their son playing in clubs at 15, but Tony managed weekends at first, later graduating to a five-nighter while continuing his schooling. Tony admits that playing in the clubs gave him an education he didn't get at school, but still after graduating from high school, Tony went on to chiropractic college for a couple of years, paying his bills by playing music.

Tony was getting quite a reputation around town, which would have been a compliment to anyone, but particularly to a completely self-taught musician. "I did some practicing around the house, but mostly a lot of observing and watching other drummers play," he recalls, seated in his San Fernando Valley home. "Before I was old enough to get into a bar, I'd hang out at the back door until I knew the security guard, and after a couple of nights he'd say, 'Go ahead, but I don't want to see you drinking anything.' I was 15, 16, 17 years old, and to this day, I still go look for the guys to watch.

"I kind of learned from being thrown into the deep end quite a lot," Tony says. "I also developed a strong sense of confidence, because when I was young I was asked to do things I really wasn't sure about. I would go on the gig and say, 'Yeah, I can do it.' For instance, the hot gig in Houston at the time was with this soul band. I was about 18, and I went to sub for someone on the gig, and the leader of the band asked me if I could read. I said, 'Yeah!' I could hardly read a note. I got up there, though, and I was so quick at picking things up and faking them that I managed. The band leader kept looking at me, and after about a week or so he said, 'You really can't read, can you?' I said, 'Quite honestly, no, but am I going to lose my gig?' And he said, 'No, you've done a good job. Why don't you come over to my house and I'll show you how to get through the charts that I'm writing.' They were very simple charts, so I learned how to read a road map of a song.

"Over the years I've picked up a little more reading and technique. And I always practiced the rudiments, because that was the one thing Willie did show me in the beginning. I was never a drum corps or rudimental guy who studied all that great stuff, which I really think is very interesting. I don't know that it's really necessary, but I think it would help a kid to get involved in something like that in the beginning."

Tony devoured all the '50s and '60s soul music, like Jimmy Reed, Ray Charles, Bobby Bland, Otis Redding, Aretha Franklin, and Wilson Pickett, and he even had the opportunity to back the likes of Reed and Lightnin' Hopkins. And while he worked at infiltrating the soul music of Louisiana, Mississippi, and Arkansas, Braunagel rejected the Western honky-tonks in which his dad had once played guitar.

Knowing country music, however, did come in handy while Tony worked as

GRETSCH

a staff drummer for Soundville Studios. "It was easy for me to play country, because I had grown up with it," Tony explains. "I had been at enough weddings and family reunions where I'd hear every country song that there was. It was easy for me to make that transition to R&B. It's still rootsy, you just have to mix the feels a little bit. And I guess I just kind of learned the gospel thing by rote in the beginning and, once again, by jumping off into the deep end."

In 1972, Tony moved to New York with the band Bloontz, which had obtained a modest record deal with a small label, Evolution. "We lived by the seat of our pants," he laughs. "It was a little tough to adjust to. I had a piece of straw in my mouth and long hair; I was trying to learn the ways, and that's really being thrown into the deep end. I played on some records at Electric Lady Studios with a producer named Ron Johnson and another guy, David Palmer."

Though Tony says that nothing much happened with those recordings, being in New York City did make him wise to the ways of self-promotion. "You have to put yourself forward," he advises, "even though 95% of the time you get, 'Forget it,' or 'Leave your number.' But eventually somebody won't show up one day, or a drummer will call in and say, 'I can't do that on Wednesday at 1:00,' and the producer says, 'Well, I *gotta* do it on Wednesday at 1:00. Who's that guy who said he wanted to try it?' You have to have high visibility. To this day, when I get back into town from being on the road, or even *before* I get back to town, I get on the phone. I didn't want to work in bars out here, but I still had to let musicians know I was around, they had to physically see me. They won't come to you! You can be the most incredible player, but if you don't have the personality it requires to make yourself visible, it's impossible. You have to have that personality *and* the talent to back it up, and you must be patient and wait. And when you do get a chance, you must be very humble. There's so many things to know.

"I'm a schmoozer," Tony admits with a smile. "I guess it's the gift of gab. Most people are afraid of being rejected but you've got to assert yourself. But you can't try to elbow your way in and be political too early, either. This town is big, but it's real small, too. Bad news travels like wildfire."

While Bloontz was faltering, three of the members were offered a job with Johnny Nash, who they knew from Texas. "He needed a band who would work for cheap," Tony explains. "He did have one guy from Houston, John 'Rabbit' Bundrick, who has gone on to play for a lot of people, including the Who on their last few tours. After about four or five months, Johnny brought three horn players and a percussionist over from London who were West African. Not only did these guys know how to play reggae, they knew how to play a lot of amazing African stuff that I had never even heard. I got along with them really well, and they took me under their wings and said, 'Tony, we are going to teach you many new things, because we know you can learn, and you have an open mind.' So every day after sound check, everyone else would leave but me and the three of them, and they'd make me get off the drums and play a percussion instrument to learn that stuff. They also could all play drums, and they taught me a lot about that, too.

"At the end of the period with Johnny Nash, the bass player and I were asked to go over to England to work with John Bundrick, who had a record deal with Island. Part of our deal was to be available to do sessions for Island artists. That was in 1974, and we moved over on a shoestring once again. They did have a place for us to live and they gave us money immediately, plus I had my songwriting thing going on. Every day I'd wake up, drink a cup of coffee, and start playing. When I first moved there, because of my reputation with Johnny Nash, I was getting called for a lot of reggae and African sessions, and over there they were a lot more serious about it, because that culture really exists in England. And then for Island, I worked with artists like John Martyn, who was a Scottish folk guy, and Speedy Keen, who was in Thunderclap Newman. I also worked with Jim Capaldi and Chris Wood from Traffic, plus a lot of other things.

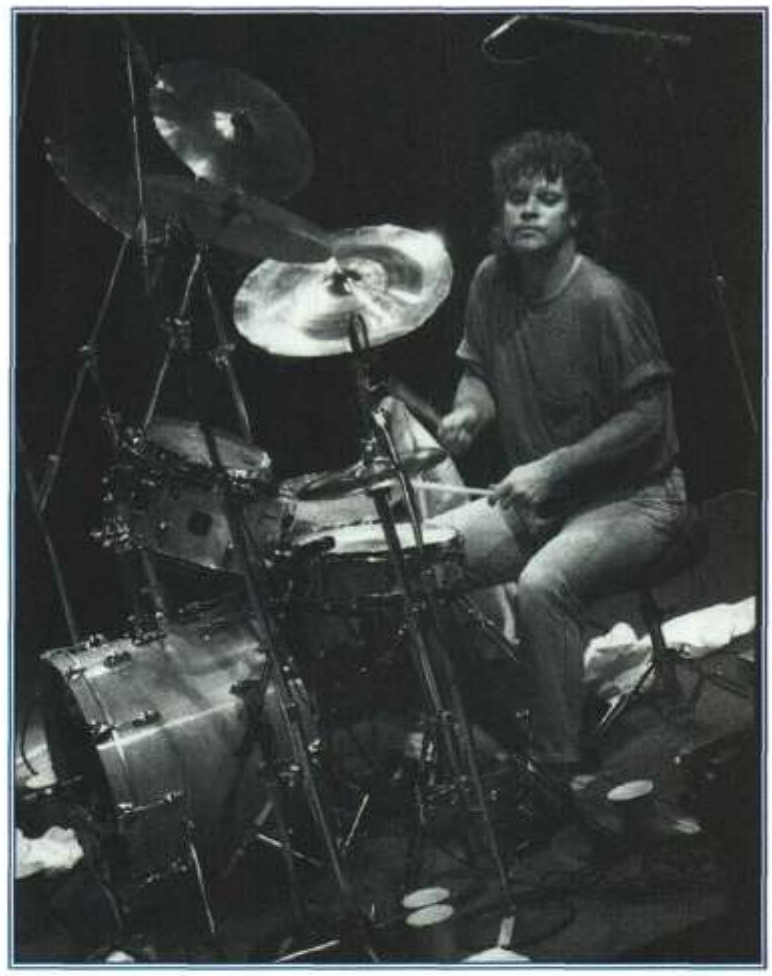
> "I looked up, and here came Branford Marsalis, Henley, Bruce Springsteen, Sting, Bruce Hornsby, and Herbie Hancock, and they turned to me and said, 'You're the drummer.'"

"I was spending day and night in the studio, and I loved it," Tony continues. "I learned a lot about the art of recording, like miking, for instance. English engineers had a way of miking that is a lot more acoustic and natural, because their training came from miking up symphonies and acoustical areas to get depth of sound. Glyn Johns, Andy Johns, Keith Harwood, who is not with us anymore, Keith Grant—I worked with all these great engineers over there. And I learned a lot about tuning the drums to be recorded in that fashion, which is a little more of an ambient sound in some ways. Instead of putting tape on the drum and making it sound really flat and putting a microphone right on it, they leave the drum a little more wide open, using the ambience of the room and miking up the room as well as the drums. And I learned to tune the drumkit in sympathy with itself so that everything sounds good. You can listen to a lot of early English rock records that were done at Olympic Studios and Trident and you can hear the drums sounding a certain way. I was real-

ly attracted to that."

During his stay in England, Tony met Robert John Lange, or Mutt Lange, as he is known, who has worked with bands like AC/DC, Foreigner, the Cars, and Def Leppard. "Working with him was really great," Tony says. "He's so clever, and a real perfectionist. He let the feel happen, but he would sit there and do it over and over until either everyone got it just right or he had exhausted you. All you can do in a situation like that is be patient and continue doing it. You can't say, 'I don't want to do it anymore,' because you're hired to be a studio musician."

Tony also worked with City Boy and a band called Clover, who were from Northern California. "They fired their drummer right after their rhythm section had done Elvis Costello's first record," Tony recalls, "and they hired me to come out to Rockfield, Wales to play on their record. It was John McFee, who later was with the Doobie Brothers, Alex Call, and Huey Lewis. I got to be good friends with all those guys, and later on Huey Lewis asked me to join his band, the News, when he put it together, but I turned him down. You make funny little decisions in life sometimes," he laughs. Might that be one he regrets just a tad? "Possibly," he laughs, "if for no other reason than that their wealth and fame are pretty good, and they've made some great records. Huey still rubs it in my face."



Besides miking techniques and how to work with certain producers, Tony learned a lot about how to play in the studio during his five years in England. "You have to control yourself a little more," Tony says, "and you have to think a little more economically. You have to think about what's going to fit on something that's going to be listened to over and over. You have to be a little more precise, and when you play your fills you want them to be right in the pocket so that when you come back into the groove, it all sits really nice and the track doesn't move. Nowadays you play to click tracks most of the time, but back then we weren't playing to a click. We just relied on everybody having a good feel."

While he was in London, Braunagel joined Backstreet Crawler, an offshoot of Free. The band made two albums on Atlantic, did some touring in America, and continued to make two records on Epic as Crawler, when guitarist Paul Kossoff died. But while the success of that group would have been the ultimate dream for Tony, it just wasn't destined to be.

"The record company started losing interest after Crawler made two really good records. At the time the popular bands were Foreigner, Kansas, and that sort of thing, and we were a little more R&B. There were three Texans in the band, so we were an English rock band with Texas roots. We didn't quite clean our funk up enough for them. At that point, in 1979, we came back to the States and tried to put together another record's worth of material. I got us a rehearsal hall in Houston just for a change, although we still lived in England. We wrote some stuff, and the producer 86ed all the material, telling the record company it stunk. At that point, I became really disenchanted and said, 'The hell with this, I want to see what I can do on my own.' I was tired of putting up with the politics of not being able to make music unless the record company approved of it.

"In that kind of situation, you have to run away, and I ran back to Texas and started working in bars, playing some blues gigs. I played with Lightnin' Hopkins again and John Lee Hooker and guys who would come through town, and it felt good to get back to that. As much as I enjoyed living in England—and I still miss it sometimes—Texas was my roots, and I was realizing my roots again. That was during the period when Huey was putting together the News. He called me up while I was in Houston and said, 'Hey, I'm putting together a band in Marin County.' I had gone up to visit him the summer before and played with his Monday night live band at some bar, and I had had a great time. But I called him a week after the offer and said, 'You know, Huey, I don't think I want to be in a Marin county bar band right now.' Of course, he couldn't take it as an insult because that's all they were at the time. They used Bill Gibson, who was the natural guy for that gig. So I stayed in Texas for a couple of months, and then I told the musicians I was working with, 'Hey, I've got to get out of here.'"

Braunagel, the eternal gypsy, moved to L.A. in 1980 at the prodding of his longtime buddy, Willie Ornelas, who had already moved out there. "For a while, I slept on his couch," Tony recalled. "I did anything to meet people. I would do his cartage to go to a gig that he was working on so I could meet people at

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The Drummers Of JETHRO TULL

BY TERI SACCONE

It seems like Jethro Tull has been around forever. This year marks the 22nd anniversary of this British band, and longevity like that often sees detractors casting off frontman Ian Anderson and his ever-changing companions as "relics." But Tull is still vital after all these years. Rock's true Renaissance band, they've expertly weaved heavy rock into blues, classical, folk, and jazz, forming a truly unique style. Twenty-two years translates into a couple dozen album releases, international acclaim, and the point of this retrospective: some of rock's finest drummers. Longevity and impressive drumming—those are two things that even Tull's detractors can't quibble about.

In the interest of getting all points of view, we rounded up all five of Jethro Tull's recording drummers: Clive Bunker, Barriemore Barlow, Mark Craney, Gerry Conway, and Doane Perry. We also got hold of Ian Anderson for his side of working with these drummers. Being somewhat of a drummer himself, his thoughts are quite insightful.

One might assume that because each of the drummers in Jethro Tull has been unique and so accomplished, they had to have been found through a rigorous search for exceedingly high musical credentials. But according to Ian Anderson, that assumption is incorrect. "The people who have been a part of Jethro Tull were not chosen so much for how they played as for what kind of guys they were," Anderson explains. "Strangely, I don't really pick the drummers; they just sort of appear. In the case of Doane Perry, he answered an ad that we placed in an American newspaper when we were actively seeking a drummer to play on a forthcoming tour. We had interviewed and rehearsed with a lot of drummers, but Doane got the job based more on his personality than his actual drumming style. That's because it's more important to have somebody around that you can get on with and who you like. Then you hope that, in terms of music, you have a satisfactory relationship. I think the personal side of it is the most immediate thing.

"In the case of Gerry Conway," Anderson continues, "he was somebody we had known for quite a few years, and that was the immediate deciding factor. I mean, if you don't seem to get on over the phone or when discussing the nature of the job, then you don't bother to take it as far as sitting together in a room to play music.

"When Jethro Tull actually began, Barriemore Barlow was playing with us. *[The group was known as the John Evan Band at the time.]* He left to move to the South of England, so Mick [Abrahams, Tull's guitarist at the time] volunteered his friend Clive Bunker as a substitute. In the beginning, Clive had limited technique—and a limited number of drums on which to execute his very limited technique," Anderson laughs. "He had only been an amateur player locally, and he had a second-hand kit of oddly assorted bits of drums, along with a very basic style. So he wa^i't the epitome of a world-class drummer at that time, but we weren't world-class musicians either, I suppose. We did learn a lot together, though, and fairly quickly. And during the three years that Clive was in the group, he did make a name for himself, having developed his technique substantially. But you have to look at this by taking into consideration the overall context of the music we were playing at the time, and Clive's technique back then was right for the music that we played. And to some extent, our music developed around his technique as well as the other guys' in the group. I'm also quite sure albums like *Thick As A Brick* would've been very different-sounding if somebody else

had played drums on them other than Barrie Barlow. All the drummers who've played in Jethro Tull have played very firm roles in the way the music's turned out."

Additionally, Anderson maintains that a fair portion of what's written takes the style of that particular drummer under consideration. "Maybe when I write songs, I have a vague idea in the back of my head of how that drummer at that point in time might deal with the songs, so I suppose it influences me. But I don't think it's deliberate. It's more subconscious."

Over the 22 years Jethro Tull has been recording, there have been many stylistic twists and turns. The drummer who has to play selections throughout that time period has a drumming legacy to live up to. Says Anderson, "I think being a drummer in the group is a very interesting job. But it is no doubt a hard job, and particularly these days it's even more difficult because there is so much to play. From the point of view of the audience—apart from the musicians—there's a need to some extent to accommodate the execution of the older songs, so that you pay more than just lip service to the way they were originally done. You've got to substantially put across the flavor of the way they were played by the guys who were in the band at the time.

"There's a fine line that must be found that allows you to put your own stamp on it but still acknowledge the efforts of your predecessor," Anderson elaborates. "Doane doesn't have a problem with that at all because he's quite capable of complimenting Barrie and Clive for what they did, but he's equally confident that he can do it pretty well himself. A lot of it has to do with confidence. Possibly Doane would feel less confident in playing in the Gerry Conway sort of style, because that's a slightly more minimal approach to playing drums: Embellishment is less frequent but far more emphatic when it occurs. It's down to feel, and with Gerry, he plays off the top of his head, so you never know what he's going to do. He's a guy with a lot of sensitivity and the ability to fit into music without overpowering it."

Does Anderson have any specific memories of Tull drummers that he'd like to share? "Well, Gerry Conway is a helluva nice guy, and he would play 98% spot-on every night," he recalls. "But the 2% that wasn't would be frighteningly wrong. You could be in the middle of a quiet passage where there would be nothing going on with the drums for, say, 18 bars. Then suddenly in the middle of it, for no apparent reason, Gerry would come out of the reverie and start playing these almighty crashes, because he thought he was where he was supposed to be a few bars later. Or you'd be in the middle of some great big thrash, and Gerry would just stop. This could make you laugh or it could make you angry, because you'd be inclined to think he wasn't paying attention—which is a nice way of saying that Gerry would fall asleep sometimes," Ian laughs. "Strange things

Ian Anderson

like that are quirky little habits, and everybody's got their own habits.

"For instance," Anderson continues, "Doane Perry has been measured as being a good 15 milliseconds ahead with his bass drum on a metronomic beat, whereas his snare drum tends to be sitting behind the beat, by the same 15 milliseconds. So Doane's drumming—because the bass drum is always edging a bit in front—has an urgency to it, similar to the one occasion that Phil Collins played drums with us. He sat right on the front of the beat, and you really felt all the time that you had to follow the drummer, which is alright. But there's an urgency, a very leaning-forward feel to it. Dave Mattacks—who we play with occasionally—has a style where his bass drum tends to sit very much on the beat, never in front. But Dave's snare is *so* laid back that unless the band is aware of this, tempos tend to fall behind. These are some of the subtle differences in the way people play.

"Barrie is not a metronomic drummer," Anderson adds, "and no Offense intended. Instead, he thinks in terms of patterns, and he'll be thinking ahead quite a few bars when he's playing—about how he's going to improvise and embellish or develop a pattern. So he's playing less for the moment and more with a view towards an overall arrangement and a level of detail. He's a more intellectual sort of drummer, like maybe Bill Bruford was with Yes.

"When it comes down to pure technical things," Anderson continues without pause, "people are very different. And 15 milliseconds may not sound like a lifetime, but it is in drum terms. So if you have a drummer with a very laid-back approach on the snare drum, then everybody has to feel comfortable with that approach. And if you're playing with Phil Collins, you have to be aware that you've got to keep up with the guy, because he's not going to wait for you."

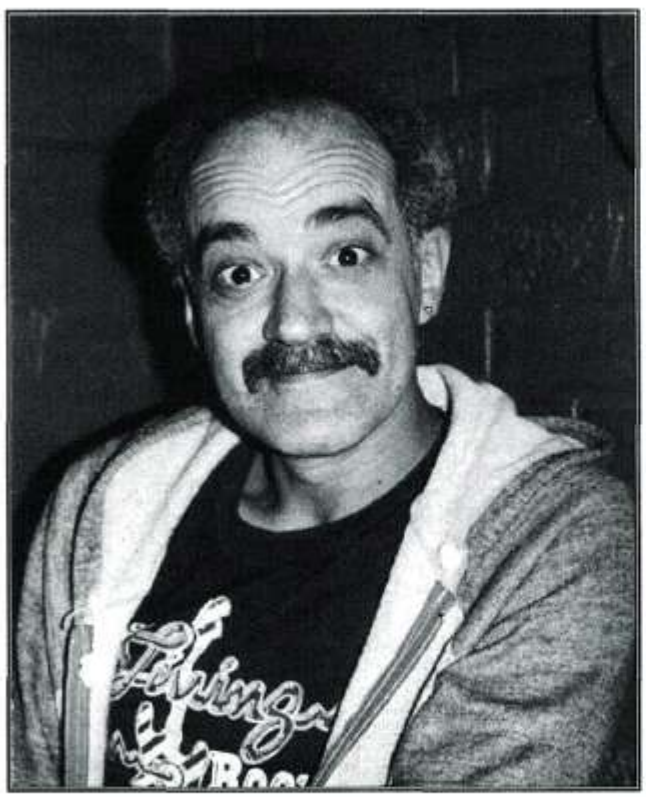

Photo courtesy of A New Day

Clive Bunker

Photo by Annie Colbeck

Barriemore Barlow

Although Anderson has pointed out the idiosyncratic nature of drummers—a characteristic inherent in all musicians—he nevertheless extols the virtues of, as he puts it, "the human drummer." Says Ian: "Human drumming is the ultimately satisfying thing not only to have in a group context, but also to listen to. I think there's a growing number of people these days who are becoming dissatisfied with the metronomic perfection of the drum machine, whether it's programmed by the keyboard player, the producer, or even the drummer. Either way, it's just too regular, too precise, and the replication of each snare drum beat in terms of sound and volume is monotonous, unyielding, and lifeless. But it's still very much the standard for pop music, especially the more danceable pop music. On a good day, Gerry Conway can come very close to drum machine perfection, but the machine can't play with the same artistic sensitivity as Gerry."

Ian Anderson's praise doesn't stop with Gerry Conway. Whether it's the magic of Mark Craney or the technical bravado and off-the-wall complex creativity of Barriemore Barlow, he respects the work each Tull drummer has contributed to the band. "I do have a high regard for all of them. They're all a part of Jethro Tull and always will be; it's there forever."

Clive Bunker

Although our Tull retrospective commences with Clive Bunker—the first recording drummer with Jethro Tull—he was actually not the band's original drummer, not technically at

Photo by Lissa Wales

Doane Perry

least. Before Jethro Tull *became* Jethro Tull, several future band members, including Ian Anderson, John Evan (keyboards), Jeffrey Hammond-Hammond (bass), and drummer Barriemore Barlow played in a grass-roots, bluesy version of the group between 1963 and '65 called the Blades. In late '65 that group became the John Evan Band (with a few personnel additions), and later (from '66 to '67) they were known as John Evan's Smash.

Clive Bunker actually first made his debut in an early incarnation of Tull back in 1967. That group played under a variety of acronyms (among them Navy Blue, Bag Of Blues, and Ian Henderson's Bag O'Blues) until eventually going with Jethro Tull, and releasing their first *UP, This Was.* That album was followed by *Stand Up* the following year, and then a hit single, "Living In The Past." International success was immediate. It was also during those early days that the group began garnering an immensely respected reputation for excellence in drummers.

Clive Bunker, a modest soul who reflects on these years fondly but unceremoniously, remembers himself and his playing a little differently than his fans might. "When I was involved with Tull, I never cast myself as a drummer as such. As far as I'm concerned, we launched into it long before *I* knew what I was doing," he laughs. "Over the years, I've honed a few things, which has made me a better player."

Although Bunker might seem self-deprecating, it's simply a component of his very approachable and unaffected personality. Here's his response to the observation that almost 20 years since his departure from the limelight of Tull (in '72 after *the Aqualung* album), his eminent reputation is still intact: "I know!" he laughs. "It's all so completely outrageous! There are some great players who say they've been influenced by my playing, and when I hear *them* I say, 'Blimey! They're brilliant.' It amazes me how they could pick up on something as bad as my playing was then. Now I can just about consider myself a drummer because I've got some of the bits together."

More than a few drummers would take issue with Clive concerning his self-written "report card." But he relays an incident from his formative days as a Tull drummer when he was, in fact, a bit more technically ignorant than he was perceived. "I was at a festival, inside a practice tent with a bunch of drummers. I had my little kit set up in one corner, while the other guys had these huge kits. They were playing this incredibly technical stuff, and then one of their wives came up to me and said, 'Why don't you go over and have a play?' I told her that I didn't know what they were playing, because that was the truth. I didn't know what paradiddles were then. After the show, they didn't speak to me, and I couldn't understand why, because I had been friendly to them. Months later we were playing in the same place, and I ran into some of these guys. They told me they thought I had been pretending I didn't know what I was doing, then I'd go on stage and blow them away. But in truth, I really hadn't been aware of exactly what I was doing. When it came to things like paradiddles, I made them sound the same as I heard other people play them—all single-stroke rolls and stuff. Those guys had thought I was taking the Michael out of them [fooling them], but I wasn't. I knew the sounds I wanted, but I didn't know the terminology involved."

But what about all the praise he received? "You only have to walk around the corner to find somebody playing better than you," he laughs heartily. "A lot of the new guys coming up are learning how to play properly."

When Tull began to peak in popularity, Clive made the surprising decision to leave the band to get married. "I had always told Ian, 'If I find the right lady, I'll be gone,' and I did just that," he explains. "That was just at the start of their world

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Photo Courtesy of A New Day

Mark Craney (left) and Doane Perry

SIMON PHILLIPS
"V8"

Photo by Ebet Roberts

SIMON

It was out of sheer annoyance that we decided to approach Simon Phillips about using a track off of his first solo disc, Protocol, *for a* Modern Drummer Sound Supplement. *Annoyance, you ask? Well, ever since Simon pressed a scant 993 copies (which sold out almost immediately at his clinics), we have been constantly hounded for information on how to get a copy of* Protocol.

The five tracks on Protocol, *including "V8," were all written by Simon in the fall of '87, between a tour with Mick Jagger and his own clinic tours. Then, in April of '88, with two weeks off before leaving on yet another clinic tour, Simon went into the studio to record all of the tracks himself! Upon listening to the disc, it's hard to imagine it was all recorded by one person, and in such a short amount of time.*

Eventually Simon did get a record label to release Protocol, *but only in England, Australia, New Zealand, and Japan. That still left quite a few drummers looking for the CD—and calling* MD *to find out how to find it! Luckily Simon was more than helpful in allowing us to present one of the songs to you with this month's* Sound Supplement, *and to share his thoughts on ...*

THE MAKING OF PROTOCOL

WFM: You played all of the instruments on *Protocol.* How did you go about putting together a project like this?

SP: I basically started with just creating moods using all sorts of different sounds, and I would write the songs from there. I would play the synthesizer using different samples and try lots of different things out until I found a sound that gave me a certain mood I was looking for. I tend to write like that.

A lot of the tunes went through a bit of a metamorphosis. The original demos of the songs were totally different. In fact, the demos didn't even have drums on them—not even drum machines. I just worked with sequences. When I was writing I would occasionally go out to the drums and just play along with a tune to make sure certain things were working. Once I knew it was, that was it, I'd leave it. I'd just get on to the writing. So in fact the actual music on *Protocol* came about first, without really considering the drums.

WFM: I get the impression the drums were actually the last thing you recorded, as well.

SP: They pretty much were. Everything else was laid onto the tape machine first. Once I was happy with the sequences and the other parts that were finished, I'd go out and play the drum tracks. Most of the drum tracks were done in two days. So the majority of them are really first or second takes—very fresh. That's what I wanted to go for.

WFM: That's something that is noticeable about the performances. There's a certain live excitement that comes across; it sounds like you just went in and did it.

SP: Well, since I wrote the material, I knew it all intimately. I was 100% sure of what was going on in the songs, so I didn't have to think about what I needed to do on the drums. That obviously is an advantage. My main concern was to give the tracks a live feel. I worked hard to try to make it sound like four musicians playing.

WFM: I think you succeeded. One thing that was interesting about many of the drum parts you played was that you weren't playing regular beats. That's been sort of a trademark of yours for years. I remember some of those interesting patterns as far back as Pete Townshend's *Empty Glass* album. You had a few of those types of patterns on *Protocol,* and I'm surprised that you *could* record those tracks in such a short amount of time.

SP: I'm glad that you noticed those things. I think one of the main things about *Protocol* that I wanted to get across was playing the kit a little bit like people have been programming machines these days—not just regular kick, snare, and hi-hat beats.

Something that machines have to make up for are the little innuendoes that us humans do. People programming drum machines try to make up for this by putting all sorts of little sounds in the rhythmic pattern of a song. Listen to rap records and you'll hear that there's all sorts of sounds made up in the drum sequence, whether it's a scream, a cowbell, or some sort of anvil-sounding thing.

I try to do this with purely acoustic drums, without overdubbing. That can be a real challenge, but it's something I really enjoy doing. That's also one of the reasons I have a kit that has a lot of different things to hit on it, like two hi-hats, two snare drums, *Octobans,* a gong drum, and so on. I like to incorporate the sound, and come up with an interesting pattern.

WFM: Speaking of sounds, I'd like to ask you about the drum sound on *Protocol.* Since you were in control, were you happy with the drum sound that you came up with?

SP: At the time I was very happy. I think it's actually very nice. You know, we did it very quickly. We mixed with a minimum of effects, and we didn't rent loads of mixing equipment. I just used what was available in the studio, which is great for basic track laying, but for complex mixing, obviously these days you normally bring in lots of outside gear. But I just felt we had to use what was there. Even with those restrictions, I'm pretty happy.

WFM: You tune your kit very open, with a very live sound. I was wondering if the sound on *Protocol* is your basic live tuning.

SP: Yes it was. The kit is pretty much the same. It doesn't really

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change much from a live situation to a studio situation. And I thought the sound of the drums worked well with the sound of everything else. That was something that was unique about working on *Protocol.* I really had to look at the overall picture and carefully listen to how all the sounds worked together. One moment you're the drummer, wanting to get a good drum sound, and the next, you're the producer, trying to get it all to fit musically. My attitude toward individual instruments was a bit different, especially my own instrument. While I was playing the kit, I was me. And when I went into the control room to listen, I was the producer. I would basically slap myself in the face and say, "No, don't do that!" [laughs]

It's always the same when you make a record. You do what you think is right at the time, and there are certain reasons why you do what you do. You listen a few years later, and some of the things you did sound really fabulous—and other things you wouldn't do again. It's all part of the process. And of course when you make a record—or at least when I make a record—as soon as I finish the mixes and play it back, I think they're the best thing since sliced bread; then two days later I hate them all and can't listen to the record for months. Then a year later I put it on and I think, "Oh, this doesn't sound so bad." And that's the test, if a year later you put it on and still think it sounds good.

Photo by Annie Colbeck

WFM: I'd like to ask you a few specific questions about "V8." The solo you play over that repeated synth bass pattern is a great example of how to solo over an ostinato. Do you have any pointers or guidelines that you have in mind for soloing in this context?

SP: I think essentially what I try to do is create a whole mood and a sort of journey that fits with what has been happening within the song. So basically you start, bring it right down, and play around with the time, just having a conversation between the sequencer and the drumkit. I'm basically trying to compose on the spot. I try to think in terms of space, dynamics, and building to a climax by the end of the solo section.

When I'm soloing, the last thing I think of is what I'm going to play, and what drums I'm going to hit. It's totally improvised. I have the cans on, I'm listening to the music, and I'm basically improvising, as a sax player or a trumpet player might. With the few takes of the song I did play, the solo was different every time. It might have the same basic shape, but what I played would be totally different.

WFM: You were saying earlier that all the drum tracks have a sort of "off-the-cuff" kind of feel. This is especially evident in that solo. It sounds loose, but in a positive way.

SP: I really wanted to get that loose feel. I think that when I play like that there are certain influences I think of, like maybe the way Tony Williams plays—you know, with a certain looseness, and totally unpredictable.

WFM: "V8," as well as the rest of the tunes on *Protocol,* really has some exciting drumming on it; the songs really highlight your playing. I'd like to hear you play them with a band.

SP: Funny you should mention that. I just recently did a concert at the Montreux Jazz Festival, with a band called Protocol.

WFM: And you we're leading the band I suppose ?

SP: Well, sort of. I just got three fabulous musicians together: Anthony Jackson on bass, Ray Russell on guitar, and Tony Hymas on keyboards. We had a few days of rehearsal down here and played the show. It was really good fun. And we did play a couple of tracks from *Protocol,* as well as some of the other guys' material. It's quite possible we'll be doing an album together, which would be nice.

WFM: Last year your time was taken up by the Who extravaganza, and this year it's been this project you just mentioned. What else have you been up to lately?

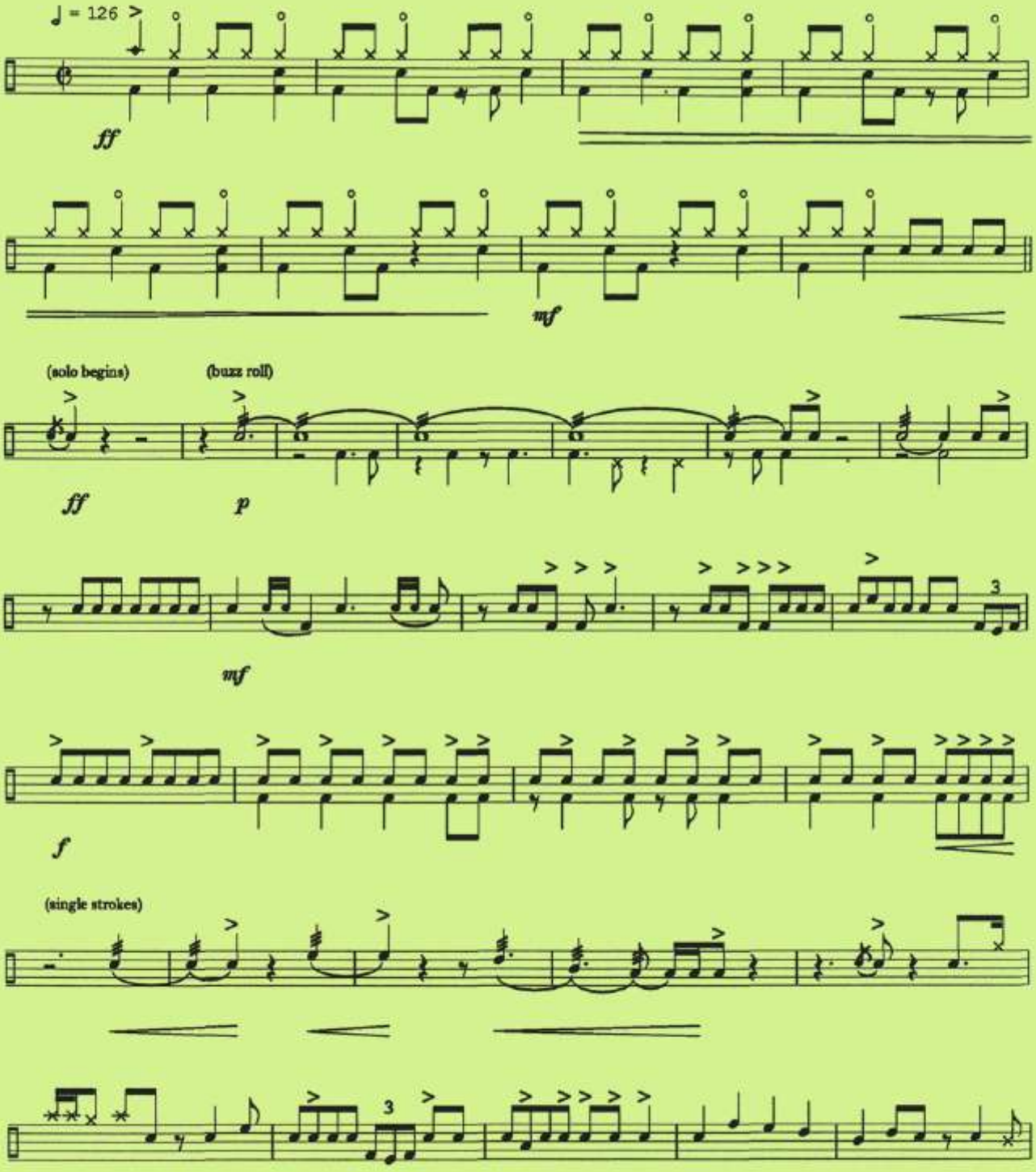
SP: I've actually formed a new band with a couple of people from New York. It's more of a rock 'n' roll venture. Right now we're doing a lot of writing for it, just working things out. It's one of those times where, after a big tour, you get back and you want to start a project of your own and really do the thing right. I'm looking forward to it, and a bit of motor racing as well!

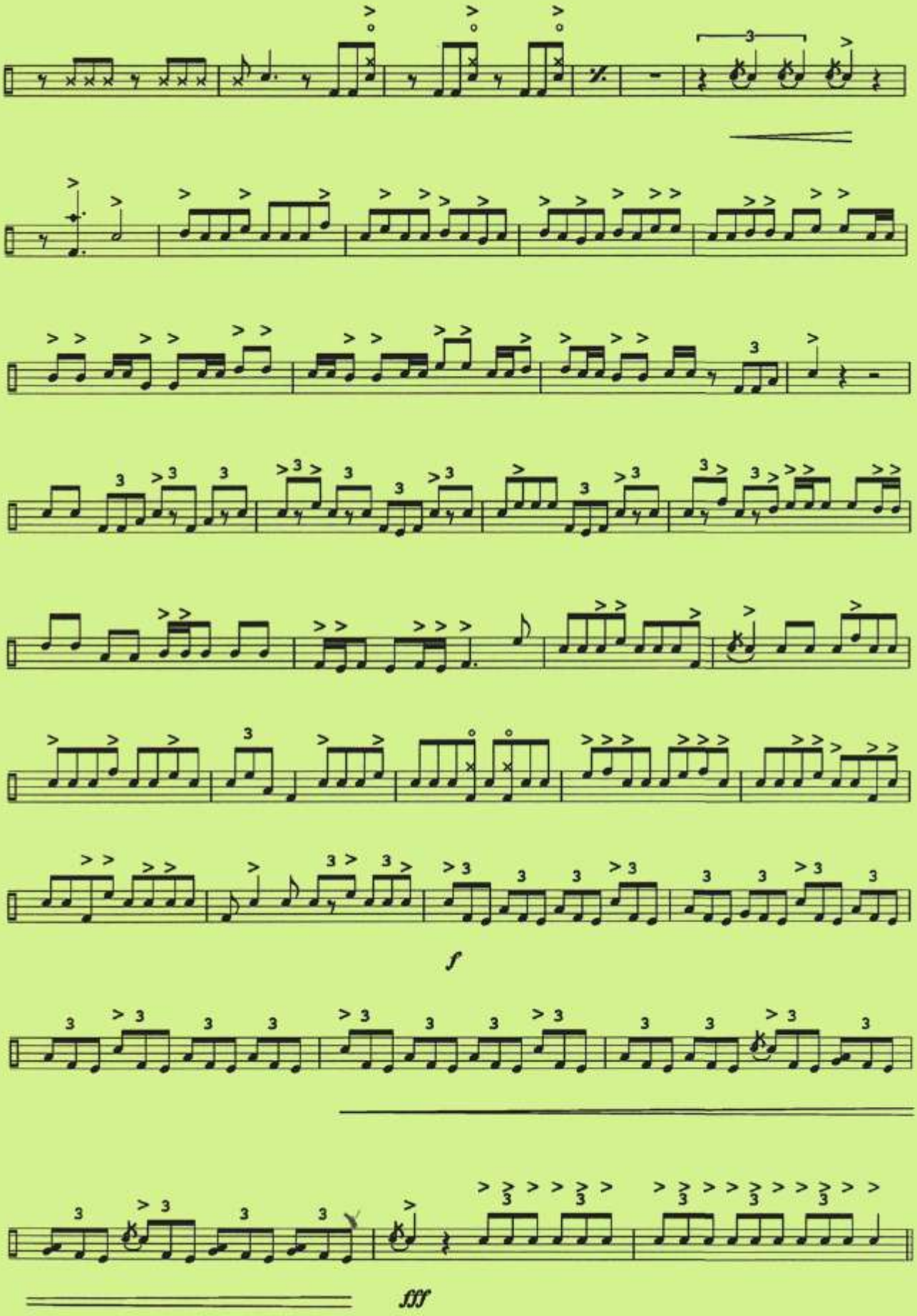
by William F Miller

The "V8" Solo

Transcribed by Jeff Wald

"V8" is a drumming tour de force from beginning to end. One of the many musical high points in the song is the solo Simon performs over an ostinato synth bass line, midway through the tune. The following transcription reveals some characteristic Phillips concepts: dynamics, double bass, lots of different timbres (including *Octobans),* and inspired technical prowess. Check it out on paper, as well as on the *Sound Supplement!*

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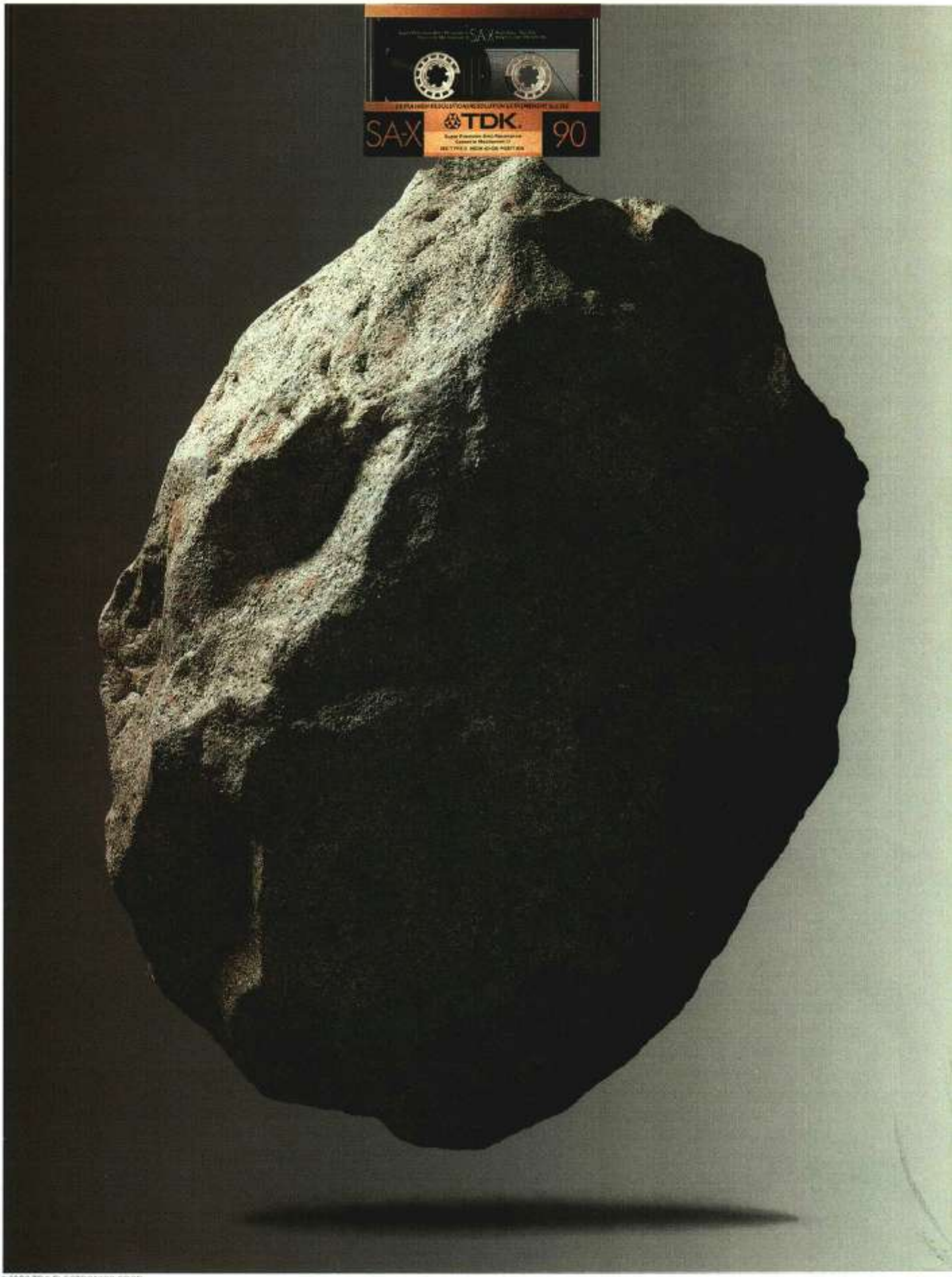

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As Serious As You Can Get.

Noble & Cooley Horizon Series Kit

by Rick Van Horn

You have to give Noble & Cooley credit for originality; they never seem to do *anything* the way anyone else does. They started the renaissance of custom-quality snare drums a few years ago with the first solid-shell model since the glory days of the *Radio King*. Then they introduced drumkits with solid-shell toms in radical depths (such as an 8x16 "floor tom"). Now they've come out with a drumkit that *appears* to be of a more familiar aspect, with standard drum sizes and ply shells. But a deeper look reveals that the N&C originality has once more been given full rein.

The kit we were sent to test consisted of an 18x22 bass drum, 9x10, 9x12, 12x14, and 14x16 toms, and a 7"-deep solid-wood N&C *Classic* snare drum finished to match the other drums. That finish was a beautiful translucent white—a sort of a "watercolor wash" of white through which the natural wood grain still showed. All the drums were fitted with Evans *Genera* heads, including their new tom heads and twin-ply bass drum batter. (Rick Mattingly has a review of those heads elsewhere in this column.)

Let's start with the *Horizon* shells. Yes, they are ply shells—but unlike any other around. They are made with all the plies running in the same direction—what N&C calls "horizontal" plies, since they run around the circumference of each drum. (I assume this is one of the reasons for the "Horizon" name.) Designer Bob Gatzen told me that making a shell this way approximates the growth rings in a tree, and thus comes as close as possible to replicating a solid-wood shell in a ply-shell format. (Using plies is what allows N&C to make drums of more standard sizes; their solid-shell machinery simply would not accommodate drums larger than the 8x16 toms featured on their earlier drumkits.)

Photo by Scott Gary Bienstock

In detail, the shells are thin (around 1/4") and made with five plies of maple and an inner ply of mahogany. The mahogany is a softer, rougher wood, and has been placed on the inner surface of the shell for tonal purposes. Bob told me that horizontal-ply construction tends to produce tonal characteristics similar to those of a solid-wood shell: an emphasis on the high end. He feels that the inner ply—which is left in a rough-sanded condition and only finished with a protective sealer that actually brings up the "fur" on the mahogany—mellows the drum a bit, and cuts down on some of the highs.

Other details of shell construction include very small airholes, which vary in number with the size of the drum. The smaller the drum, the fewer the holes, and all the holes are hidden beneath tuning lugs. This is a nice cosmetic touch, considering the beauty of the finish on all the drums. The lugs are small and stylish, using very low-mass, lightweight aluminum alloy instead of the machined brass used on other N&C drums. This makes the drums lighter overall, and helps to keep the price down, since these are lower in cost and more easily replaceable than their predecessors. Small toms only have lugs attached at one point on the shell—the nodal point—with one bolt each; larger toms have lugs top and bottom. The tension rods thread directly into machined tubes: There are no swivel nuts, springs, or any other internal components involved in the tensioning system. Bob Gatzen told me that N&C wanted to eliminate anything that might cause a rattle, a vibration, or any other harmonic interference. The hoops on the drums are drilled with round—not elongated—holes for the tension rods, calling for exact precision fitting between the hoops and the lugs on the drums. This is admirable from a construction standpoint, but it calls for a bit of care from the user, since without swivel nuts, cross-threading is a possibility when inserting the tension rods. Additionally, care must be taken when setting up and breaking down to avoid bending the long, tubular receivers.

The drums came without any mounting hardware. This is understandable, because the thin shells—especially considering the reduced strength factor of plies that are not cross-laminated—are not designed to accommodate tom brackets. Noble & Cooley has designed these drums to be suspended on RIMS mounts, and includes them in the price of the drums.

I have to agree with Bob Gatzen's statements regarding the performance of the drums. They did, indeed, offer projection and resonance reminiscent of drums with solid-wood shells: clear, sharp (without being abrasive), very responsive to sticking dynamics, and plenty loud. However, that mahogany

inner ply did its job, because the drums were not nearly as high-ended as other drums I've heard with less absorbent inner finishes. As a result, these drums sounded round and deep. The bass drum was fitted with *Genera EQ Studio* series heads, including a twin-ply batter head with built-in muffling rings and tiny holes and a *Resonant* front head that was solid other than some slits cut into the logo. With nothing else in the drum to muffle it, it was deep, powerful, and thick, with plenty of attack and punch. This was probably my favorite drum on the kit; I liked being able to propel my band with a full-sounding bass drum that was neither a dull thud nor an uncontrollable boom. A mic' in front of the slits in the front head picked up the beater impact and shell resonance at the same time, and put a very full sound through the P.A.—but it was only the very back of the room that needed to hear it. The rest of the room could feel the power of the drum itself with no problem!

I don't need to comment on the snare drum; *MD* has reviewed N&C snares before, and this one was a sterling example of that company's line. It was the perfect complement to the rest of the kit.

With several manufacturers offering "custom-quality" drumkits today, it's not difficult to find an expensive kit that is well-made and sounds very good. It *is* difficult to find one that is significantly different from its companions at the top of the price scale. The *Horizon* series kit has that to offer, along with all of its other qualities. That feature may make the price point a little more acceptable. The six-piece kit reviewed here sells for $3,970. (It is available without the snare at $3,171.)

MD's Sound System
For the purpose of product reviews involving drum and/or cymbal miking, MD employs the following equipment:
Shure *SM98,SM91,* and *SMS7* microphones
Zildjian *ZMC-10* Cymbal Microphone System
Seck *122* 12-channel stereo mixer
Shure M268 mixers (2)
JBL/UREI 6260 power amplifier
JBL 46028 Cabaret *Series* monitor speakers (2)

Sonor Soprano And Piccolo Snares

by Gil Graham

Photo by Scott Gary Bienstock

Sonor recently introduced three new small snare drums: a *HiLite* soprano, and *HiLite Exclusive* and *Sonorlite* piccolos. The concept of a piccolo snare drum is nothing new, but the 5x12 *HiLite* soprano does represent an interesting variation on the theme.

Sound

I was intrigued by the *HiLite* soprano's small size. Since I play quite a few quiet gigs, I'm a bit partial to small drums. I enjoy the freedom of being able to dig in and play firmly without overpowering the band or feeling like I'm holding back. The *HiLite* soprano seemed promising. It has a 9-ply, 7mm maple shell, chrome-plated fittings and hoops, 18-strand snares, and Sonor's *Extended Play* head, and it comes in a variety of finishes. The drum I tried had a red maple finish.

I decided to try the drum out with my 18" bass drum and 13" hi-hats. I tuned it up and began with a swing groove. The small size of the drum gave a nice, contained sound—though it could be surprisingly loud when I laid into it. The drum fit perfectly with this bass drum and hi-hat combination, and I was pleasantly surprised at the fullness of the tone. I had been afraid that the small size might give a thin, toy-like sound. Nothing could be further from the truth. It was everything I wanted: tight, crisp, dry, and full—with either sticks or brushes. I tightened it up a bit just to check it out at a higher tension. I found that it was extremely sensitive to tuning, and I was able to raise the tone with remarkably small turns of the key. As I expected, tightening the drum equally tightened the sound, cutting out even more ring and giving an even dryer sound. Since the *HiLite* produces a relatively dry sound anyway, I found the higher tuning a bit *too* dry. I much preferred the drum's tone at a moderate tension.

The 4x14 *Sonorlite* piccolo features a 12-ply, 7mm-thick birch shell with miniature post lugs, chrome-plated fittings, and die-cast hoops. My test drum was finished in creme lacquer. The strainer mechanism is a simple, no-nonsense system that features a fine-tune knob at the butt end. I continued with my swing groove and found that the *Sonorlite* had the same general tone characteristics with either sticks or brushes. Due to the larger size, it was noticeably louder than the 12" *HiLite.* It was crisp and dry with very little ring—a definite plus in my book—and had no need for any muffling device.

I was curious as to how it would sound in a funk setting, so I switched to a 20"

bass drum and some heavier hi-hats. The *Sonorlite's* dryness made it perfect for funk. It was tight and hip, fit perfectly with my hi-hat patterns, and had absolutely no unwanted ring at a typically higher funk volume. I decided to experiment with the drum at a somewhat lower tension and found that it retained its dry, funky tone. I cranked it up a bit higher and decided I liked it much better. Some snare drums begin to sound shrill or metallic as they get tighter. The *Sonorlite,* however, had a consistently crisp, tight, dry quality at a variety of tensions.

The 4x14 *HiLite Exclusive* is the most visually striking of the three drums, with copper die-cast hoops that contrast nicely with the red maple shell. It comes equipped with the same head and snare mechanism as the *Sonorlite.* The first thing I noticed was that it had more ring than the other two drums. I can't help but feel that the ring increases projection a little. Clearly, this was the natural projection of the maple shell at work. (I should hasten to mention I do not feel the ring was above average.) It seemed reminiscent of a metal shell, but with more warmth. I believe that the additional ring seemed as prominent as it did simply because I was comparing it to two very dry snare drums. It had the same crisp, dry qualities as the *HiLite* and *Sonorlite,* with the advantage of a bit more volume.

I decided to experiment with heads just to see the effect they would have on this shell. I started with a Remo *CS Pinstripe* and wasn't too crazy about the outcome. I felt that the sound was too choked and that I was required to play much harder than before. The next head I tried was an Evans *Genera.* It eliminated all of the unwanted ring, but retained the drum's tight, dry sound without sounding choked. I like the option of satisfying two dynamic needs with the same shell that the head change gave me, while maintaining a high-quality sound in each case.

Volume

My gig the next weekend afforded the perfect opportunity to try the 12" *HiLite.* My bandleader had warned me that we would be expected to play quietly, and I had already planned on taking my small set with the 18" bass drum. Even with the small drums, I chose to play with brushes —just to check out the finesse of the 12" *HiLite.* Midway through the evening, I switched to sticks and had no trouble controlling the volume. On the last set, I tried the *Sonorlite* for a few tunes, but decided that the *HiLite* was more appropriate, since it was easier to play in this low-volume setting.

A few days later I got a chance to try the *HiLite* soprano in a jazz setting. The music required a wide range of dynamics, but since the concert hall seated no more than 150 people, there was certainly no need for a large set. The drum performed admirably, and I loved it. It was very easy to play quietly, yet it had the power to cut when I dug in and played hard.

The following weekend I filled in for a friend in his small (10-piece) big band. I started the evening with the *Sonorlite* piccolo, and it sounded great from the start. Midway through the gig, I switched to the *HiLite Exclusive.* There was no musical need—the *Sonorlite* was cutting fine—I was simply curious. The only adjustment I had to make was to pull back a little; the maple shell of the *HiLite Exclusive* simply projected more and did not require the same degree of force. Most of the tunes that we performed that night were swing tunes, and I felt both drums performed admirably. We only did two rock/funk tunes the entire evening. I was using the *Sonorlite* at the time, and it sounded great.

The band was augmented to 17 pieces for the following night's concert. The gig was in an acoustic tent with a seating capacity of approximately 500 people. I definitely felt that the *HiLite Exclusive* was the drum to use in this traditional big-band setting. I tuned it down in order to flatten the sound a bit, and was very pleased with the result. It combined nicely with my 22" bass drum and filled the tent with sound at our sound check earlier in the day. I was especially pleased with the way the brushes cut on our ballads.

Conclusions

The biggest difference among these three fine drums is projection. All three have an excellent sound, regardless of the volume. For those who play low-volume gigs (and who don't have a roadie), the 5x12 *HiLite* is a dream come true. It is lightweight, with a full yet contained sound that is crisp, dry, and tailor-made for mid- to low-volume gigs. This was definitely my favorite; however, I have to be practical and view it as an excellent auxiliary snare drum in my collection. Due to its limited volume range, it would best function as a specialty snare drum—for those gigs where restraint is critical.

The *Sonorlite,* on the other hand, offers more dynamic latitude and perhaps a bit more dryness while still maintaining the tonal qualities Sonor is known for. I feel it is an excellent all-around drum for jazz, rock, funk, or club dates. For those of you who play primarily mid- to high-volume gigs, I recommend the *HiLite Exclusive,* since it offers the same characteristics with even more projection.

My only complaint might be Sonor's circular, slotted tuning lugs. To my knowledge, Sonor's is the only tuning system that requires a special key. My first reaction was irritation at the need to carry a second key. However, upon further reflection, I was reminded of those times when I had been stuck without any key at all. Had I been playing Sonor at the time, I could have tuned my drums perfectly with something as simple as a quarter.

The 5x12 *HiLite* soprano lists for $550, the 4x14 *Sonorlite* piccolo for $595, and the 4x14 *HiLite Exclusive* piccolo for $670. From an economic standpoint, this puts them in the upper echelon of snare drums. As with most things these days, you get what you pay for, so when you want quality, be prepared to pay for it. If you want a snare drum that is truly something special, a Sonor soprano or piccolo might be the way to go.

Evans Genera Tom-Tom And EQ II Bass Drum Heads

by Rick Mattingly

A couple of years ago, Evans introduced *Genera* snare drum heads. Designed in cooperation with Noble & Cooley, these heads eliminated the need for external mufflers by having built-in rings around the underside of the head's circumference as well as tiny holes around the *Dry* model for additional damping. A few months later, *Genera* bass drum heads appeared—also designed to be used without any muffling through various combinations of internal rings and holes. Evans has now released a second version of the bass drum heads, and has added tom-tom heads to the *Genera* line.

EQ II Bass Drum Heads

The beauty of the original *Genera* bass drum heads is that you can simply put two heads on a bass drum and quickly get a good, contemporary bass drum sound. You don't have to use a pillow, a blanket, felt strips, or anything else. Furthermore, the heads are available in two models: *Ambient,* for acoustic playing, and *Studio,* for miking purposes.

According to Evans, about the only complaint they received was from players who were used to playing on a double-ply batter head: "I love the sound, but I can't get used to the feel." Because the *Genera* bass drum batter head was single-ply, it required slightly tighter tensioning than a double-ply head. Also, because the *Genera* system involves a solid front head, you don't have the instantaneous release of air that you get if you have a large hole in the front head. If you play in such a way that the beater immediately comes off the batter head, the original *Genera* bass drum heads are fine. But if you like to play "into" the head—as a lot of players do—it is not quite as effective.

Photo by Rick Mattingly

Evans has addressed this problem with the introduction of *Genera EQ II* heads. In terms of overall concept, the new heads are similar to the original *Genera* bass drum heads. They are sold in pairs: a batter head and a front head. There are two models to choose from: *Ambient* and *Studio.* The front *Resonant* head on the *Ambient* set has ten small holes around its circumference, as well as an internal ring; the front head on the *Studio* set has the ring without the holes, but there is a "grill" in the center of the head made up of ten "slots." For miking purposes, this gives you a focused area where the maximum amount of air is moving. The grill is reinforced on the inside for added strength, and I didn't detect any "flapping" around the cuts.

The batter head on both models is the same, but it differs considerably from the original *Genera* bass drum batter. First and foremost, this is a double-ply head as opposed to a single-ply, so you can use less tension and get that "softer" feel. Where the original *Genera* batter has a light coating to deaden the head a little bit, this one doesn't require that. Like the original batter, this one has a ring inside, but with twice as many small holes around the circumference: 20, in a zig-zag pattern. In addition, the heads are shipped with a removable *E-Ring* inserted between the head and the built-in ring. This *E-Ring* is about twice as wide as the built-in one, and, when inserted, seals the holes in the head and internal ring.

The biggest difference between the original *Genera* bass drum heads and the *EQ II* model is that you can play into the new heads in a way that never worked very well with the original version. It's still not exactly the feel you would get with a large hole in the front of the head and a pillow resting against the batter, but it's probably as close as you're going to get with a double-head setup. When I removed the *E-Ring* from the batter head, I detected a slight change of feel—probably due to the fact that the 20 small holes were now open, and so a little more air could escape. But it wasn't that big a difference, and the decision to use the *E-Ring* or not should be based on sound.

With the *E-Ring* in place, the sound of the *EQ II* heads is similar to the original *Genera* bass drum heads—but not the same. In terms of bottom, I'd say the heads were equal. But where the original *Genera* bass heads had more of a "round" sound, the *EQ II* heads are a little drier and more focused. The new heads are definitely better-suited for funk playing. I also found myself slightly favoring the *Studio* version of the *EQ II* heads. It seemed to enhance the qualities that these heads were designed for: better definition and feel. Conversely, with the original *Genera* bass drum heads, I always preferred *the Ambient* model. With the 20" bass drum I use for more jazz-oriented, acoustic playing, I'll stick with the original *Ambient* head. But for the 22" drum I use for rock and funk, the *EQ II Studio* model has the advantage.

Without the *E-Ring,* the heads still had a lot of bottom and punch, but the sound wasn't quite as focused. It wasn't as round a sound as the original *Genera* bass drum heads, but wasn't quite as dry as the *EQ II* heads with the *E-Ring* inserted into the batter. If I were using the *Ambient* front head, I would probably remove the *E-Ring* from the batter, but with the *Studio* head on the front, I would leave the *E-Ring* in place. Either way, though, it's nice to have the option.

As far as I'm concerned, the original *Genera* bass drum heads were one of the most significant innovations ever. And before anyone else has even attempted to produce a set of bass drum heads that do not require pillows, felt strips, or anything else that would interfere with the integrity of the bass drum's bearing edge or shell design, Evans has come up with a valid variation of the original heads. Bravo!

As I said earlier, the heads are sold in pairs, with one batter head and one front head. Prices for the *Ambient* and *Studio* models are the same. List prices (by head size) include: 18" - $98; 20" - $106; 22" - $118; and 24"-$130.

Genera Tom-Tom Heads

Genera snare drum and bass drum heads were both designed to eliminate the need for external muffling. With tom heads, however, muffling is generally not a consideration, so the new *Genera* tom-tom heads have a different premise.

There are no holes or rings on these heads. In fact, the only thing that distinguishes the *Genera* tom heads from any other tom head visually is that they are not completely clear; they have a slightly *"hazy"* appearance. According to *Genera* designer Bob Gatzen, this is because they are made from a different film than Evans' other heads. The idea behind the *Genera* tom heads was to produce a single-ply head that was stronger than existing single-ply models.

In that respect, the heads seem to do their job. I used a set of *Genera* tom heads with a rock band (playing fairly hard). The heads got pretty heavily scuffed, but there were no dents. (And I had stopped using single-ply heads with that band because I was denting them so much.)

The sound was pretty much what you would expect from a single-ply head: not unlike an Evans *Uno-58 1000* or a Remo *Ambassador.* On small rack toms the sound was quite good: full and round. I didn't like it as much on floor toms, where there wasn't quite as much bottom as I would have preferred. There was a healthy amount of sustain and punch, however.

One thing I admire about Evans is that they realize that drums use two heads, so they tend to develop specific heads for the bottoms of the drums as well as the tops. That holds true with the *Genera* tom heads: In addition to a batter, there is also a *Genera Resonant* head, which is a little bit heavier than regular Evans *Resonant* heads. According to Gatzen, the thicker bottom head brings out more low-end, which is needed with the *Genera* batter head because the different film Evans is using lacks some low-end. With that in mind, I tried the *Genera Resonant* with a variety of top heads, from double-ply black Evans *Rock* heads to Remo *Ambassadors,* and the results were pretty consistent. Compared to a regular Evans *Resonant,* the *Genera Resonant* brings out more bottom, with a only a slight loss of sustain.

One other thing that distinguishes Genera tom heads from others in the Evans line is that they are not available in different colors. According to Gatzen, the dyes used to color heads can affect this particular film in unpredictable ways. In order to have maximum consistency, the decision was made to only offer the *Genera* tom heads in clear models.

Players who use double-ply or *Pinstripe-type* heads on their toms probably will not favor the *Genera* tom heads. They are best for drummers who really like the single-ply sound, but who need more durability than single-ply heads are known for. Due to the lack of low-end, the heads are very well-suited for smaller toms, but not quite as effective on larger ones. The *Genera* batters are most effective when combined with *Genera Resonants,* but the *Genera Resonants* work well with a variety of batter heads in terms of bringing out more bottom. While the *Genera* tom heads will not necessarily be the answer to every player's needs, they do fill a previously existing gap in what was available to drummers.

Genera tom heads range from 6" to 20" sizes. Representative prices for batter heads include: 10" - $13.50; 12" - $14.50; 14" - $16.50; and 16" - $19.00. *Genera Resonant* heads are priced as follows: 10" - $11.00; 12" - $12.00; 14" - $14.00; and 16" - $16.50.

Trick/Ocheltree Snare Drums

by Rick Mattingly

Among the ruins of this past summer's NAMM show, there was scattered treasure to be found. Most of the drummers I spoke with who stumbled upon a booth occupied by a company called Trick Percussion came away visibly impressed with a line of snare drums made by Jeffrey Ocheltree. A couple of weeks after the show, we received three of those drums for review: a 4x14 piccolo with an 8-ply wood shell, a 3 1/2xl4 piccolo with a brass shell, and a 5x12 soprano with a 6-ply wood shell.

I started with the 4x14 wood-shell drum, and was impressed right off the bat. It produced a cutting crack sound, as one would expect from a piccolo, but the wood shell and 4" depth also gave it enough body that it could reasonably be used as a primary snare drum. In fact, I used it that way with a rock band I play with. After a couple of sets, the lead guitarist said, "Man, your snare drum sounds like a gunshot tonight. I'm really getting off on it." I told him that I was

trying out a new drum, and he replied that it hadn't occurred to him that it was different, as the basic tonality was the same as what he was used to hearing me with. (I usually use a 5x14 brass-shell snare.) But he had noticed an extra impact, and thought that maybe I was just hitting harder that night.

The 3 1/2" brass drum sounded very similar to the wood drum. It didn't have quite as much body, given the difference in the size of the shell and the materials involved, but it did have a slightly brighter sound. I also sensed a little difference in the feel of the drum, in terms of the top head rebounding faster after a hit. I've experienced that on other drums that are less than 4" deep, and it's obviously the result of having the bottom head so close to the top head. It wasn't something that actually affected my playing, but I did notice it.

The 5x12 soprano drum was very similar again to the other two, but did have its own characteristics. In this case, the bottom head was further away, and I sensed a little less snare sensitivity as a result. I'm not saying the sensitivity was bad; it was actually very good. But compared to the two thinner drums, there was a slight difference. Overall, the drum sounded smaller than the other two, and the ring from the drum—especially when I played rimshots—had a slightly "hollower" sound. I'm not sure I would use this as my primary snare drum on a live gig, but it could certainly be used as an auxiliary drum, and would probably be fine for certain tunes.

The two piccolo snare drums came fitted with Evans *Genera Dry* heads (the one with the little holes around the perimeter) and the soprano drum had an Evans *ST* batter. I tried a Remo *Legacy LD* on the 4x14 wood drum, just for comparison, and the drum still sounded good. The *Legacy* head had a little more ring than the *Genera,* but there was no significant difference in the overall sound of the drum. I also put *Legacy LD* heads on the other two drums, so that I could compare them with the same type of heads. For review purposes, I tuned all of the heads to the same pitch, so that I could really determine the differences between the three drums.

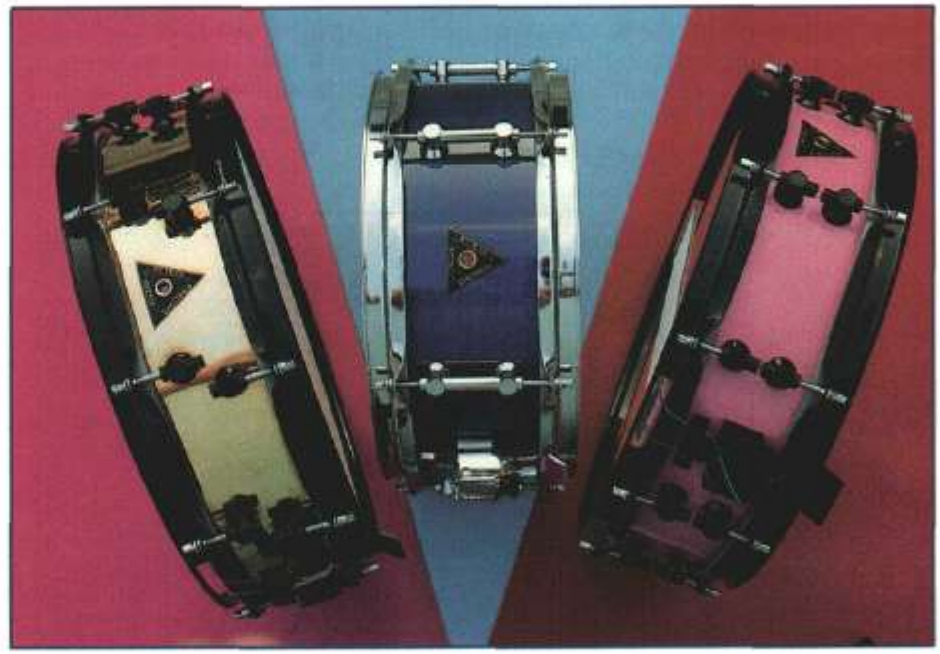


Photo by Rick Mattingly

While changing heads, I checked out the bearing edges, which were all smooth and flawless. According to literature I received from Trick, you can order drums with a variety of bearing-edge and snare-bed cuts.

All three of the drums have the same basic hardware, but a powder coating is available, and both of the 14" drums had this option. On the soprano drum, which did not have the powder coating, the hardware had a somewhat lightweight look to it. The powder coating on the other two drums made it look thicker and more durable, but the manufacturer confirmed that it was the same underneath.

The snare strainer is made by Remo, and is simple but effective. The snare release on all three drums was smooth and quiet. There is a wide lever on the snare release, which on the thinner drums sticks up well above the rim. I liked that myself, as it was easy to find and operate. You just have to make sure that your drum is turned in such a way that the lever doesn't get in the way of rimshots. Another feature of the lever is that there is an open space in the middle of it, so that when the snares are released, the top of the adjustment screw sticks up through the lever. This makes it easy to tighten or loosen the snares in either position.

The snares are held in place on the strainer by two screws that require an alien wrench. The butt on the opposite side of the drum, however, holds the snares with two drumkey-operated screws. It would be nice if that type of screw could be added to the strainer.

The tension casings are of the springless, tube style. The 5" soprano drum had single units, held in place with two screws each. The two piccolos had individual units for the top and bottom. On the 4" drum, they were in line with each other; on the 3 l/2″ drum the bottom casings were offset from the top ones.

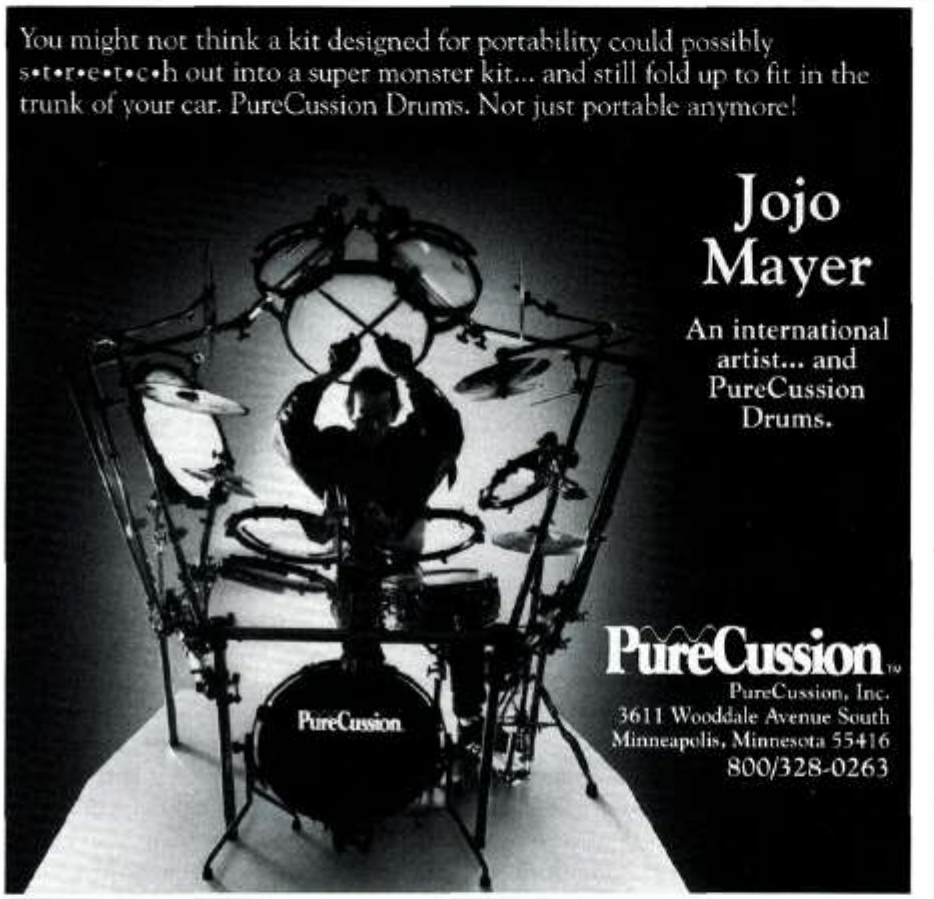
With this type of tension casing, I am always concerned with lining the lugs up properly so as to avoid cross-threading. Usually, this is a matter of checking to see that the tension casings are spaced evenly and set straight up and down so that they line up with the holes in the rim. Everything checked out in that regard with the Ocheltree drums. But when I actually started inserting the lugs, I discovered another nice touch. The threads on the insides of the casings do not start at the very top. Instead, there is

a smooth "collar" about a quarter of an inch above the threads, which helps aim the lug straight into the casing before the threads are engaged. When changing heads, I was able to replace the lugs quickly, and I had no problem with cross-threading.

Visually, the drums looked great. The 4x14 wood drum had black powder-coated hardware and a hot-pink shell. The brass drum also had black hardware, which made a nice contrast against the metal. And the soprano drum had chrome hardware with a dark blue woodgrain finish. Each of the drums had two air vents, on opposite sides of the drum, with a logo badge around each. According to Trick, the logo badges can also be engraved with a drummer's name, if so desired.

Ocheltree drums are available in piccolo and soprano models only, with either maple or brass shells. Piccolo sizes are 3 1/2xl3, 3 1/2X14, 4x12, 4x13, and 4x14. Soprano sizes are 4 1/2xl2, 4 1/2xl3, 5x12, 6x12, and 5x13. All maple drums list for $600; brass drums list for $630. Powder coating for hardware is $30 extra. These drums aren't necessarily a bargain, but for the quality involved, I'd say they are worth the price.

Along with the drums, we received a spray bottle of Trick *Drum, Cymbal, and Hardware Cleaner.* Having just come off of five nights in the smokiest club I've ever played in (and that was *before* they turned on the fog machine), I figured I could put the cleaner to good use. Basically, it is more like a furniture polish than an abrasive cleaner. It removed most of the fingerprints and smoke film from my shells quickly and with a minimum of effort, and made my chrome-finished snare drum look great. As for cymbals, it really only works on cymbals with coatings, such as Paiste cymbals or Zildjian and Sabian cymbals with *Brilliant* finishes. I tried it on a couple of those, and it did a pretty good job. It didn't help the places where the cymbals were tarnished, but it did remove the fingerprints pretty well and gave the cymbals an overall shiny appearance. A 4 oz. bottle retails for $4.99.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Rhythmic Rudimental Progressions: Part 7: Paradiddle-Diddles

Photo by Rick Mattingly

by Joe Morello

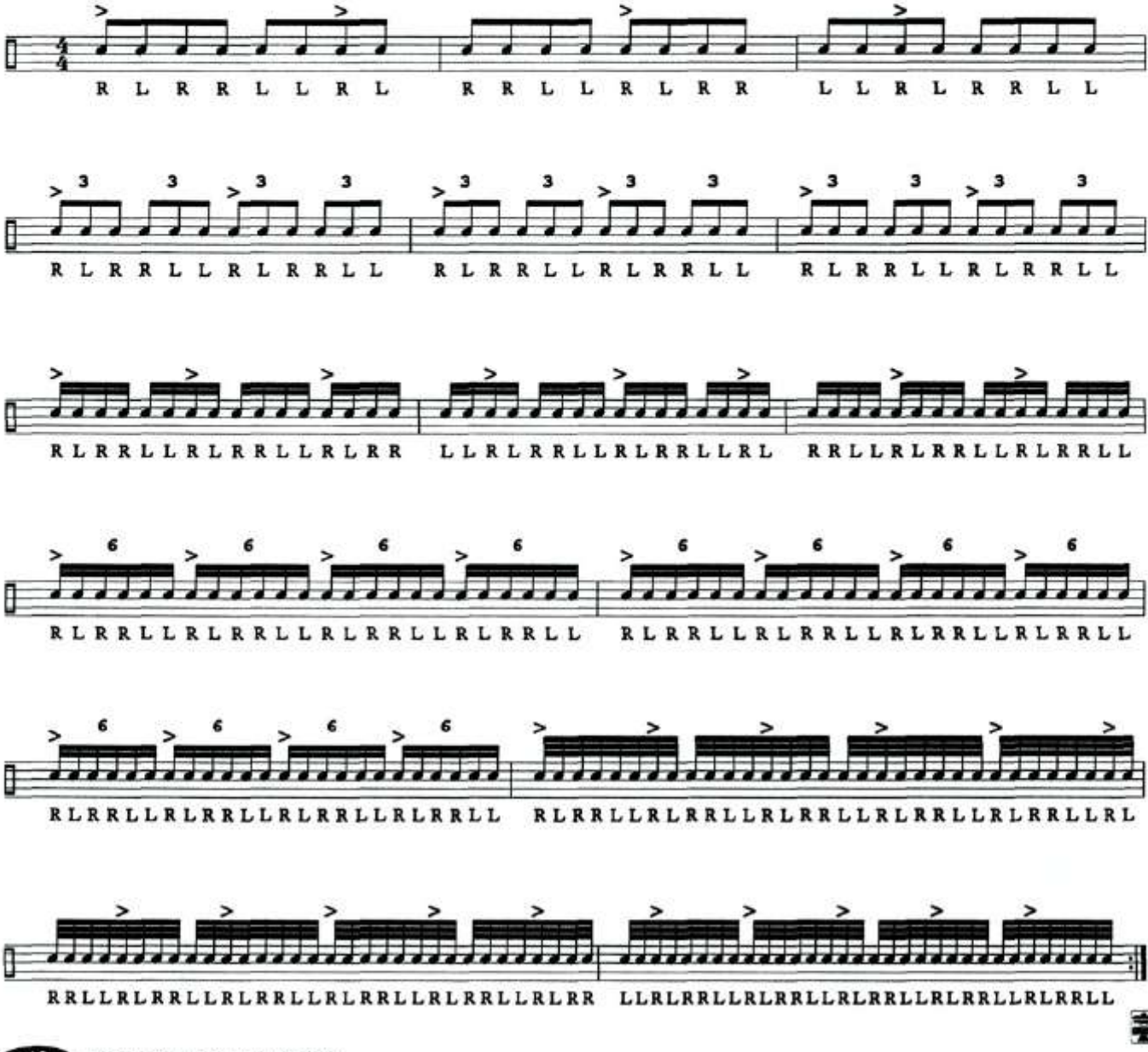
Transcribed by Keith Necessary

We continue on this month by applying rhythmic progressions to paradiddle-diddles. The purpose of the exercise is to be able to play paradiddle-diddles using 8th notes, 8th-note triplets, 16th notes, 16th-note triplets, and 32nd notes. If you've been following this series, you should be familiar with the concepts we're covering.

Play this exercise with and without accents. Don't raise the metronome speed if you feel any sort of tension. Also, experiment with dynamic levels. Play everything from very soft (*ppp*) to very loud (*fff*).

As suggested in previous articles, try playing this exercise with brushes. Also, try this exercise at the drumset. Play the unaccented notes on the snare drum and the accented notes on the toms or cymbal/bass drum combination, while playing four on the hi-hat with your left foot.

If you have any questions about this exercise, you can contact Joe through Modern Drummer.



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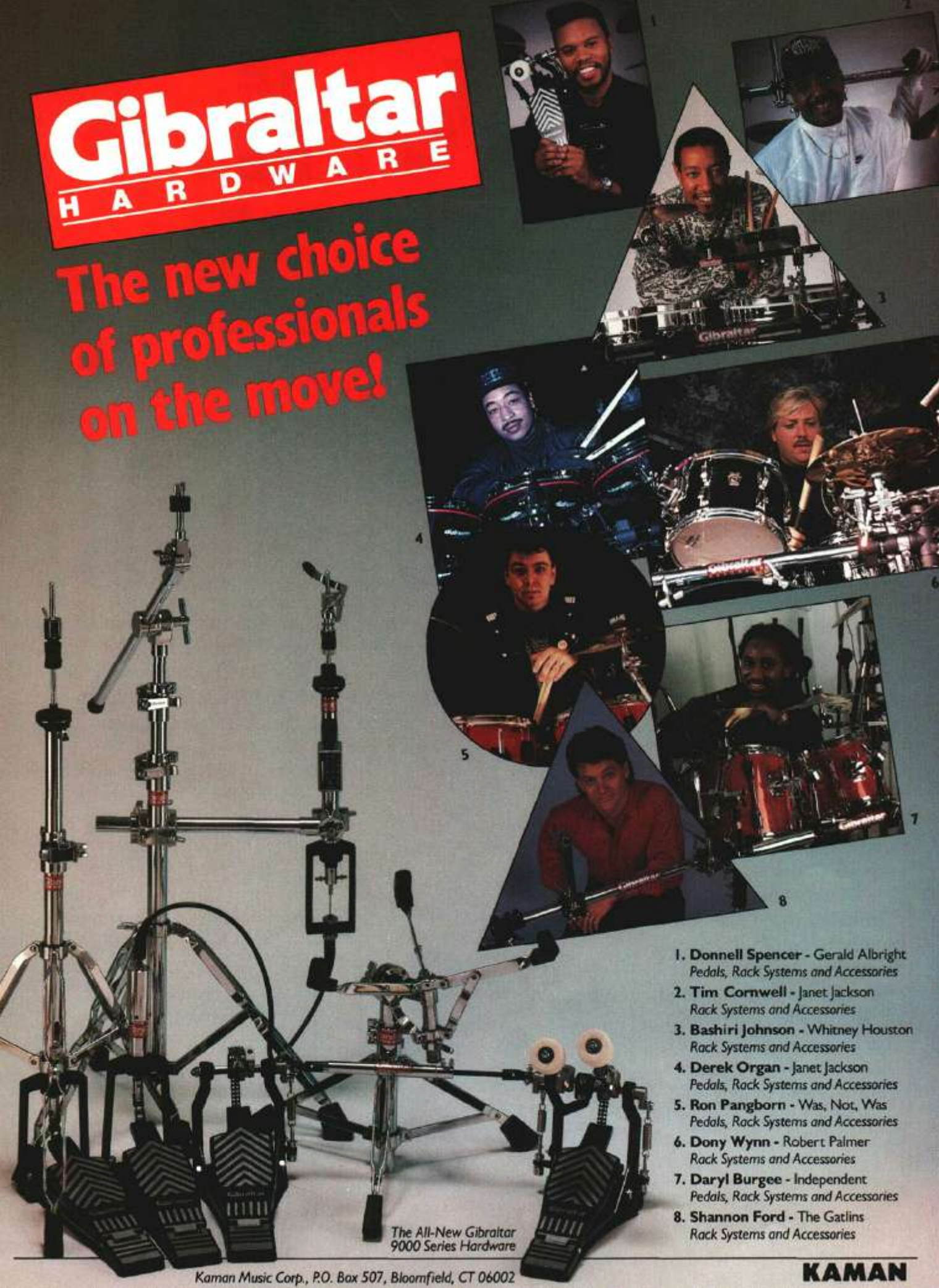

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More Effective Drum Fills

■ by Will Kennedy

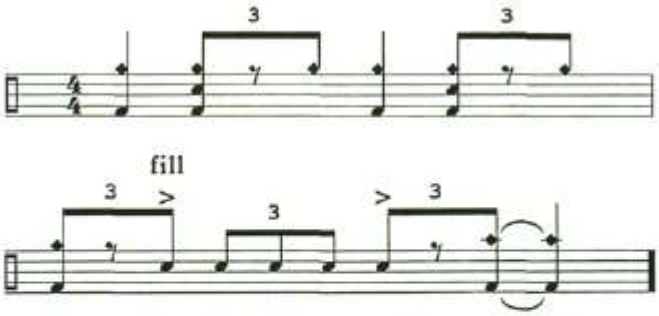
One of the most challenging aspects of being a musician is keeping an open mind to all styles of music. Limiting your playing to a comfort zone of favorite music styles will lessen your chances of success in a very diverse industry. Having at least a basic approach to as many music styles as possible will prove to be a great advantage, because it will improve your overall playing and also allow you to be better-prepared for multiple musical situations.

Taking on this attitude as a drummer also made me aware of my approach to fills. For clarification, fills are spontaneous or sometimes contrived phrases that are used to signal the transition from one section to another within a song. (There are countless other uses for fills, and I will comment on a few of them later in the article.) It is difficult to make rules for this personal and delicate element of music-making, but let's outline five steps that will possibly help make your fills more effective.

Step One

Step one would be to try to match your fills with the character of the song you are performing. It is appropriate for the drummer, who is most responsible for the feel within a song, to play fills that complement the characteristics of the song. In other words, fills that work well in a funk-oriented song may not work as well in a traditional jazz song. Again, there are no specific rules, but traditional jazz-oriented fills are most effective when performing traditional jazz songs.

What is a traditional jazz fill? Generally, it's a phrase or pattern made up of rudiments that fall under the feeling of jazz, which mostly involves swing-valued notes as opposed to straight-valued notes. For example:



In this example, the first measure is the standard jazz beat, and the following measure is a typical jazz fill. The fill is made up of 8th-note triplets and fits within the framework of the jazz feel. Now, this fill would not be as effective in a song with a samba feel. Again, keep in mind that anything can be played when it comes to spontaneous creativity, but the drummer should have an understanding of what types of fills are more effective in different music styles.

Step Two

Step two in playing more effective fills is being aware of the placement of your fills. You are defeating the purpose of playing the fill if you place it in a spot that disrupts the flow of the music, even if it is a great fill that fits the character of the song. One element that will help you place your fills in effective spots is knowing—or at least having an idea of—the musical structure of the song you are performing. Knowing where the different sections occur within the song gives you an immediate understanding of where your fills could be most effective. For example:

INTRO — VERSE — CHORUS
4 8 16

This is a portion of a typical song structure with the number of bars listed below each section. Approaching this example using the basic definition of fills, which is to signal the transition from one section to another, the drummer knows he or she can place a fill in the last bar of each section, which are bars 4 of the intro, 8 of the verse, and 16 of the chorus. Here is where you can set the tone of the song and even enhance the gracefulness or aggressiveness of the song's entrance.

In many cases it is appropriate to place a fill in the middle of a section. For instance, the sample verse is eight bars long, which means that bar four of the verse could possibly contain a fill; but fills of this type should be approached with caution.

Melody, tempo, and overall musical environment are some important points to consider when placing fills in the middle of a section. In most styles of music, the melody is the most important element of the song, because it is the one thing that all the other parts are supporting and enhancing. If the phrasing of the melody leaves room for a fill in bar 4 of the verse, then it might be effective to place a fill there. But if the phrasing of the melody goes through the fourth bar, than staying out of the way of the melody and continuing the flow of the song might be more effective.

Tempo is another aspect to consider when placing fills in the middle of a section. In most situations *(not all),* your approach to playing should be more to the point when performing fast, bright tempos—unless, of course, you are performing in a more improvisational situation. This doesn't mean you shouldn't play any fills at all, but placing fills at the primary transitions of the song is an effective approach to start with when the song is bright in tempo.

The last point in considering fills in the middle of a section is the overall musical environment. What's going on around you? What kind of parts are the other musicians playing? Are the parts relatively busy ones? A good drummer is always listening to the other musicians he or she is performing with.

The drummer is an individual and has responsibilities within the band, but it is important to remember that the band is performing as a group, and the common goal is to perform and interact together, not separately. Playing fills that are most effective to the music is part of achieving that goal.

Step Three

The use of accents is the third step in helping make your fills more effective. Accents can change the character of a fill drastically by adding expression and attitude to what you are playing. For example:

In this example, the first measure is a very basic baion beat (similar to songo), and the second measure is a general fill with a Latin feel. Both measures involve accents, and if those accents were removed, it would completely change the attitude' of the feel. Accents are very important for every style of music, especially a style that is as expressive as Latin and other styles of ethnic descent.

How does the drummer know where to place the accents within a fill or beat? For drummers, one of the largest sources of accent placement information is recordings. There are countless recordings available in all styles of music that feature musicians performing with expression and attitude with the use of accents. There are also books and videotapes available that touch on the subject of accents. Ask around, do a little research, and more importantly, start developing your ear to become more sensitive to expression within all the music you hear and perform.

Step Four

Enhancing melody and solos is the fourth step in playing more effective fills. I mentioned earlier that the band should perform and interact together. This is one of the most enjoyable aspects of playing live.

You may find yourself in a situation where the melody or solo contains a rhythmic pattern that is familiar to most of the players in the band. This might be an opportunity for the drummer to duplicate or enhance the pattern in some way. This is an example of musical interaction between fellow band members and, in most cases, can add fun and excitement to a section and/or solo. Keep in mind that this type of interacting may not be appropriate for every song or style, which leads us to the last step in playing more effective fills: risk-taking.

Step Five

How do you know when any of the previous steps are appropriate for the music you are playing? Just go for it! You'll find out. As in life, the more experience you have, the better you become. In the mean time, take some chances and try some different approaches and ideas.

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Staying Fit: A Drummer's Guide To Eating Right

by Todd Bernhardt

The first time I even thought about the connection between diet and drumming was about eight years ago, as I sat watching a consumer report on TV The reporter lined up various fast-food meals, with a graduated cylinder—the kind we used in high school chemistry class—next to each meal. The cylinders were filled to varying degrees with a viscous white substance, which, I was informed, was the amount of saturated fat in each of the meals. The demonstration couldn't have been more graphic. Suddenly I realized why that double cheeseburger at the end of an evening of playing made me so tired: It wasn't the night catching up with me, it was the 65 grams of saturated fat I had just put in my body.

Most drummers will agree that their craft requires strenuous physical activity. This is true especially in performance situations, where a combination of hot lights, nerves, smoke, and too many people in a limited space can transform drumming from a strenuous into a *stressful* physical activity. A three-hour gig under these conditions can be as grueling as any other extended athletic workout. Like other athletes, drummers need to achieve and maintain good physical conditioning in order to perform well. And diet, as any good athlete knows, is an essential component of this conditioning.

We're surrounded by a lot of dietary myth and misinformation. However, once you know what to look for, it's remarkably easy to eat the right food—even for a drummer on the road. Let's take a look at the basics.

The Good Stuff

All food is made up of three fundamental components: carbohydrates, protein, and fat. A large portion of the food we eat—including all sugars and starches, and most fiber—consists of carbohydrates. While these foods come in many forms, the carbohydrates in them are transformed by the body into one essential substance: glucose, the primary source of energy in both animals and plants.

There are two types of carbohydrates: simple and complex. Simple carbohydrates—also known as sugar—include glucose and fructose from fruits and vegetables, lactose from milk, and sucrose from cane or beet sugar. Complex carbohydrates are known as starches. A diet rich in complex carbohydrates is particularly valuable for endurance athletes—and drummers—whose workouts last an hour or more.

Why is this true? Though both types of carbohydrates are broken down into glucose, there is a distinct difference between consuming simple and complex carbohydrates. The principle difference lies in the speed of each one's conversion to energy. During digestion, glucose enters the bloodstream through the walls of the small intestine and travels to the body's cells and the liver. The cells, with the help of the hormone insulin, absorb the glucose and use it as energy. Some glucose is stored in the liver and muscles in the form of glycogen, which can be readily converted to glucose when needed. The glucose we don't use is converted to (and stored as) fat.

Complex carbohydrates—actually large chains of glucose molecules—are *slowly* absorbed by the body and thus provide a steady flow of energy to the muscles. Simple carbohydrates are metabolized more quickly, and, while they might provide a quick burst of energy (the "sugar rush" we've all experienced), the insulin released by the body to deal with that burst temporarily drops the glucose level lower than it was before. (I once knew a drummer who would scarf down little chocolate doughnuts during practice, even while he performed. Needless to say, he wasn't in the best physical condition, and couldn't understand why he got so tired while playing.)

The other difference between the two types of carbohydrates is in their "packaging." Except for fruit, simple carbohydrates tend to come in such nutritionally empty packages as candy and cake (where they are often combined with fat). And, since the amount of sugar in, for instance, a piece of apple pie (about 15 teaspoons) is more than our bodies can use at one time, the excess is ultimately stored as fat. Complex carbohydrates—whole-grain breads, rice, and pasta, plus beans, potatoes, and other vegetables—usually come with a lot of nutritional extras, such as vitamins and fiber.

Also Good, In Moderation

Protein is needed to build, maintain, and repair muscle tissue. Protein is not a single, simple substance; rather, it is a combination of building blocks known as amino acids, which can combine in virtually any configuration with any substance. Twenty-two amino acids—and thousands of different proteins—have been identified in the human body.

Like carbohydrates, proteins are not stored in the body; they must be supplied daily. The human body can produce only 13 of the 22 amino acids it needs; the remaining nine—the "essential" amino acids—must be supplied through the diet. Proteins that contain sufficient amounts of all nine amino acids, such as proteins from animal food, are known as "complete" proteins. Those that are missing one or more of the nine, such as plant-derived foods, are called "incomplete" proteins. Despite this

name, plant-derived foods can be an excellent source of protein if eaten in combinations that supply all of the essential amino acids. The peanut butter sandwich, which combines proteins from both grain and legumes, is a classic example of this.

Don't be fooled by "protein pushers" who recommend supplements and "hi-pro" diets. While active people need more protein in their diets than sedentary people, that need is easily supplied by the amount of meat and dairy products consumed by most people today. According to the National Academy of Sciences, our average daily intake of protein is "significantly in excess of what most people need." In fact too much protein (more than about 15% of total daily calories) can actually *impair* athletic performance, because it is dehydrating and places an undue burden on the kidneys and liver. And remember, what isn't used by the body is converted into fat.

Illustration by Dan Yaccarino

And Now, The Villain

The real villain in today's diet is fat, not sugar (as the makers of sugar substitutes would have you believe). We *do* need to consume some fat to remain healthy. Fats maintain healthy skin and hair, carry fat-soluble vitamins (A, D, E, and K), supply essential fatty acids, regulate levels of cholesterol in the blood, and store energy. (You don't need to *be* fat, though, to *store* fat; the leanest person has enough body fat to get him or her through most strenuous activity.) On the flip side, diets high in fat—especially saturated fat—have been linked to heart disease, diabetes, and various types of cancer.

Saturated fat is one of the two types of fat. Solid at room temperature, it's loaded with hydrogen atoms and comes chiefly from animal products (although two vegetable oils—coconut and palm—are also highly saturated). Unsaturated fats are broken down into two categories, depending on the amount of hydrogen atoms they carry: monounsaturated (such as olive, peanut, and avocado oils) or polyunsaturated (such as corn, safflower, and canola). A process known as hydrogenation makes unsaturated fats more saturated. Consequently, hydrogenated vegetable oils in such products as margarine or snack foods that boast "no cholesterol" (an ingredient found only in animal products, anyway) can be no better for you than animal products of the same saturation.

Add It Up

Health expert Jane Brody states, "A diet deriving 70% of its calories from carbohydrates, about 12% from protein, and the rest from fat, has been shown to be best for athletes who engage in intense daily activity." While this is indeed a good recommendation for endurance athletes, it leaves very little room in the diet for fat, and should thus be viewed as a guideline for only the most committed individuals.

If fat is the villain, why are these guidelines too rigorous? The difficulty with bringing fat intake down to this level lies in the basic caloric differences between carbohydrates, protein, and fat. While a gram of either carbohydrates or protein contains 4 calories, one gram of fat contains 9 calories, *more than double the amount of the other two.* (Alcohol, which is nutritionally empty, contains 7 calories per gram.) Consequently, in order to determine the percentage of a food's calories that come from fat, you must multiply the grams of fat by 9 and divide by the total number of calories. For instance, a hot dog with 10 grams of fat and 10 grams of protein does not contain equal amounts of each in its 130 total calories; a little calculation shows that a whopping 69% of its calories come from fat. So make sure you read the label and do a little math when you buy packaged food.

Most of us can do quite well with a more moderate calorie mix than that recommended by Brody. A U.S. Senate subcommittee on health and nutrition has suggested a carbohydrate intake of 55 - 60% of total daily calories (TDC); no more than 15% of TDC should come from simple carbohydrates. The American Heart Association and the American Cancer Society

recommend that a *maximum* of 30% of TDC should come from fat; no more than 10% of TDC should come from saturated fat.

This is easier said than done, because fat is so prevalent in the American diet. Fat tastes good, whether it's in ice cream, potato chips, or a T-bone steak. But it also slows you down and makes you tired, since fatty foods can take three to four hours to digest. So how do you break the fat habit?

Time For A Change

Remember the graduated cylinders full of saturated fat? That graphic example jolted me into thinking about the ingredients of my food, and I've found that this method can be applied in any situation. Want some mayo on that sandwich? Mayonnaise gets 99% of its calories from fat, so what are you putting on that sandwich? You've got it: fat. How about a slice of cheese with that? Swiss (or Cheddar) cheese derives 70% of its calories from fat. The skin you leave on that piece of chicken is made of—that's right—fat. Thinking about and describing ingredients in such graphic terms helps you see past something that tastes good to something that's good for you.

And no, you don't have to be a fanatic. Take things slowly. There are some easy ways to cut down on fat intake, especially once you determine the sources. The easiest way to cut down on fat is to take a look at how you prepare your food. Bake, boil, and steam whenever you can; stay away from pan- and deep-frying. Potatoes are a great source of complex *carbohydrates; fried* potatoes are a great source of fat. Chicken fried in oil (fat) is no better for you than a hamburger, despite the fact that it's a "lean" meat; a broiled hamburger may actually contain less fat than a serving of fried chicken.

Such dairy products as milk, eggs, and cheese can be a significant source of saturated fat. Whole and 2% milk derive 48% and 37% of their calories from fat, respectively, while skim milk boasts a fat content of only 5%. If you can't imagine yourself drinking skim milk, try weaning yourself off whole milk by drinking 2%, 1%, and even 1/2% milk. And instead of an omelette made with two eggs, try one whole egg and two egg whites—you'll never notice the difference. Egg yolks are full of saturated fat and cholesterol, while egg whites contain the highest-quality protein available. Choose low-fat cheese when you can, or try leaving it off your sandwich to see if you really miss it.

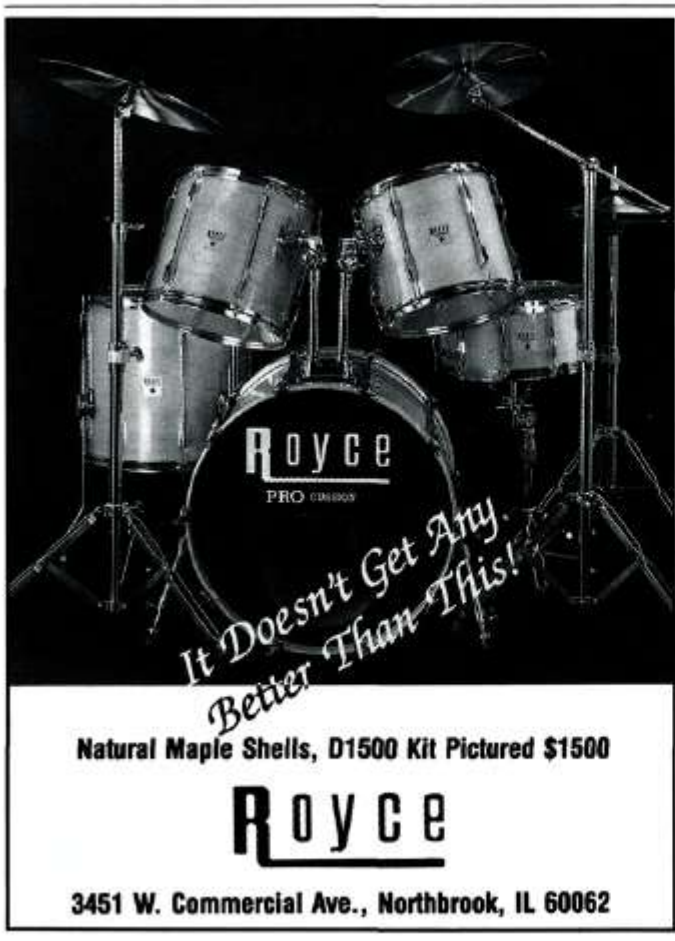
Substitute fish or poultry for red meat. If you're a devoted red-meat eater, choose lean cuts and trim all visible fat. Try to cut down on your consumption of all fats and oils, particularly those high in saturated fat (butter, cream, lard, hydrogenated fats, shortenings, and coconut and palm oils). Steam vegetables and try them without butter. You might be surprised how good they taste by themselves. And, of course, the more complex carbohydrates you eat, the less room you'll have for fatty foods.

One of my favorite energy meals before a show is incredibly easy to make. Put some brown rice on the boil; it takes about 40 minutes to cook, giving you time to load up your drums. Once the rice is ready, throw in some lean turkey, chicken, or fish along with any vegetables and any seasonings that you like. Simmer for about five minutes, and bingo! You've got a big, steaming heap of complex carbohydrates and protein that tastes good and keeps you going. Try variations with pasta, potatoes, or beans.

A final suggestion: Ignore advertising hype about vitamin supplements and cholesterol. Vitamins principally act as catalysts—that is, they help your body metabolize food's three basic components in the most efficient manner—and for that reason should never be considered a substitute for food. Most people who eat a balanced diet don't even need vitamin supplements, despite advertisers' claims to the contrary. Some vitamins (such as A and D) can even be toxic in high doses. In addition, unless you show a predisposition toward high cholesterol, exercise and a proper diet are usually all it takes to keep your cholesterol at a normal level.

Most of today's best drummers, who know the value of keeping fit, incorporate a good diet into their total fitness regimen. Try to work these dietary changes into your everyday diet. I think you'll be surprised at the difference in your energy and endurance.

Todd Bernhardt is a drummer and writer based in Washington, DC. He plays original, dance-oriented "nasty pop" with his band, Something Big.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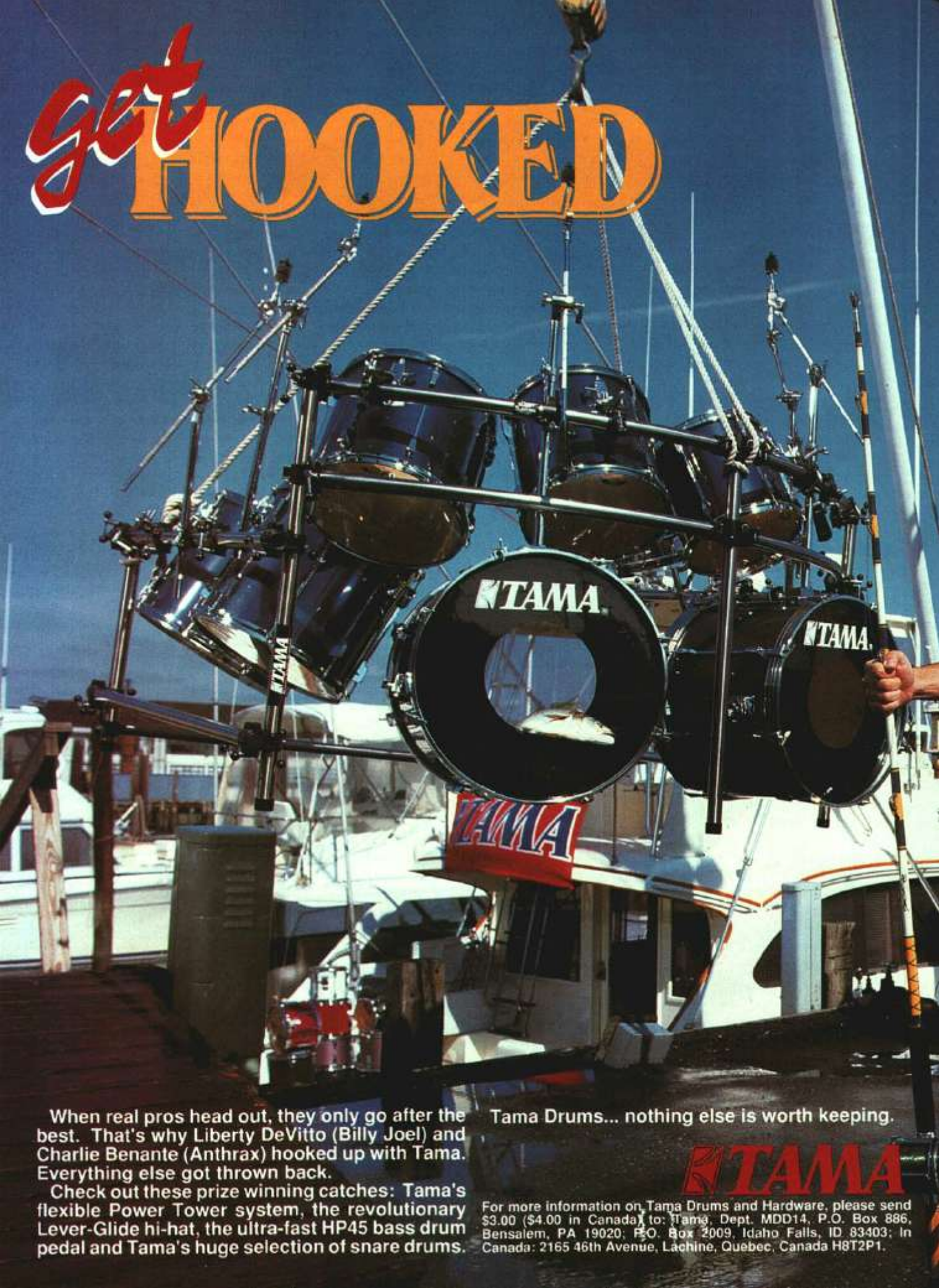

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The Dinner Theater Drummer

by Kenneth Ross

The role of the dinner theater drummer is very much like that of a Broadway drummer, in that he or she has the same basic responsibilities: following the conductor, establishing new tempos, catching cues and cutoffs, etc. However, since the dinner theater drummer works within a much smaller budget, everything is usually on a much smaller scale, including the orchestra, the orchestra pit, the equipment, and the time for preparation. The first three restrictions are shared by other small off-Broadway theaters. The last, however, is more prevalent in dinner theater, because shows are produced in repertory. This means learning new shows and new techniques quickly, and requires ingenuity and improvisation on the part of the drummer. Each show, which usually lasts from six to twelve weeks, is scheduled so that there are only two days of rehearsal. Day one is an orchestra rehearsal, and day two is the dress rehearsal.

Usually the dinner theater drummer is asked to play all drum and percussion books. This requires skill on all percussion instruments, including mallets and timpani. The first thing that must be done is condensing all the books into one. I usually do this job myself, because I feel that my experience allows me to judge what is accessible and what is not. For example, in *My Fair Lady,* the song "The Rain In Spain" calls for castanets, tambourine, and drums to be played simultaneously. I solved this by mounting the tambourine on the hi-hat. I played mounted castanets with sticks and added the bass drum and snare drum. My most recent show, *Anything Goes,* called for a slide whistle to be played while keeping time on the drumset. I solved this problem by mounting the slide whistle on a mini-boom. This allowed me to keep time on the cymbal with one hand and play the slide whistle with the other.

It is important to discuss your part with the conductor before rehearsal begins. There may be very specific parts he or she wants played, and this interview lets you know where you have latitude in using your own judgement. It is almost essential to listen to a recording of the show you will be playing, and if possible to see a production of the show. This gives you added understanding of the show and your role in it. Prior to the orchestra rehearsal, it is very useful to watch the actors rehearse. From this different point of view you may sketch in dance steps and catch nuances that you wouldn't appreciate from the pit.

Playing both drum and percussion books puts a premium on coordination, and calls for unusual combinations of instruments. As I mentioned earlier, my most recent show had me playing the slide whistle—normally a two-handed instrument—with one hand, while keeping a '30s jazz beat on the hi-hat, open and closed. In another recent show I was playing a pattern on the snare drum and small tom-tom with a tambourine mounted on the hi-hat. With my other hand I played a gong mounted behind me with a heavy gong mallet. Consider the techniques involved: the motion patterns, the uneven balance of weights, the sustaining of each instrument, and the necessary muffling. These are not typical drummer coordination skills, and require a lot of practice if you like to see your conductor smile at first rehearsal.

When combining the books, it is of paramount importance to keep in mind the amount of usable space in the pit and the equipment available. You may not own the required equipment, and it may not be in the theater's budget, or there may not be room in the pit for all the necessary equipment. A conference with the conductor will help in deciding what substitutions or compromises will work best. Some common substitutions are a floor tom for timpani, orchestra bells for a xylophone, and a crash or swish cymbal for a gong. Always try to make substitutions that do not alter the spirit and flavor of the music.

I am lucky enough to have inherited a Billy Gladstone drumset, which serves as my basic drumkit setup. Besides that kit, here are some space-saving instruments I have found to be of great value: *Rock Cans,* by Jopa, don't take up much room, are easy to mount anyplace, can be substituted for bongos, timbales, and small tom-toms, and allow one to use sticks. Mini-congas can substitute for both congas *and* bongos. For quick switches from drumset to timpani or cymbal, I find that Dr. Scholl's *Moleskin* wrapped around the butt end of my snare sticks creates "mallets" that work just fine. (The wrapping doesn't significantly affect the balance of the sticks.)

There are two pieces of non-musical equipment that are invaluable in my cramped quarters. The first is a directional monitor that allows me to hear the music director's piano. (When a berserk fog machine filled the orchestra pit with an impenetrable white cloud, my trusty monitor enabled me to hear the director's piano and stay with the music.) The second is a 12"xl6" mirror mounted on the wall above my mallet instruments, which allows me to see the conductor even when I am not facing him.

As important as choosing *what* equipment you will use is setting it up in a logical, functional way. Primary considerations are being able to reach all your instruments and having a sight line to the musical director (and, hopefully, the stage).

One must adapt to constraints in space. For example, my orchestra pit has a very low ceiling. I attached several mini-booms to the ceiling, saving valuable floor space. In a recent show I had temple blocks, cymbals, and a slide whistle all mounted on the ceiling.

Playing the music prior to rehearsal is essential in fine-tuning your setup. The music will let you know how much time you have to reach your equipment, where to position it, and generally how to "choreograph" your movements in the pit. I also find it helpful to sketch the setup on paper before attempting it. This bird's-eye view will help you in planning the pit setup. (Your subs will also appreciate it.)

Even the best-planned "choreography" doesn't always go smoothly. Recently, while awaiting her cue to go on stage, an actress with a candle in her hand dripped paraffin on my timpani. Through frantic effort, I managed to repair the timpani with my handy pocketknife. But soon after, an on-stage sword fight went awry and ripped that same timpani's head—thereby creating another golden opportunity for the dinner theater drummer to *improvise!*

As an example of the improvisation required of a dinner theater drummer, I have included the drum score for the overture to *Anything Goes, a* show recently featured at An Evening Dinner Theatre, in Westchester, New York. The musical director made so many alterations to the overture that it was easier to rewrite the score than to modify the original.

In preparation for this overture, I preset a siren whistle on the bells, lowered the slide whistle, made sure there was water in the bird whistle, put mallets in a readily accessible location, tuned the timpani, and set out the triangle beater.

The overture starts with a triangle roll (Measure A), which goes directly into a one-handed timpani roll. As I am rolling on the triangle, I have a timpani mallet in my hand ready for the downbeat at Measure 1; the other timpani mallet is in my teeth, ready to be grabbed as soon as I release the triangle beater. The timpani roll goes from an F up to a C. Fortunately, my timpani can cover this range, so I can pedal up to the C. At Measure 9 I play a one-handed cymbal roll, release the other timpani mallet, and pick up the bird whistle. During the cymbal crashes at Measures 13 - 16, I have enough time to switch to the hard bell mallets. I now pick up the siren whistle, which was preset on the bells, and put it in my mouth. After Measure 32, I put down both mallets and prepare for playing the mini-conga. Then I add my feet. With practice, this "choreography" is done quickly and smoothly; preparation is the key.

Kenneth Ross has done four national tours of Broadway shows: three tours with Chicago *and one with* Makin' Whoopie! *Recently, he began playing his 25th show in his sixth year with An Evening Dinner Theatre. Now in its 16th year, it is one of the East Coast's oldest dinner theaters, operating 52 weeks a year. On February 13,1991, the theater will move to a new, state-of-the-art facility and be renamed the Westchester*

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Van Romaine:
The New Guy With Steve Morse

by Teri Saccone

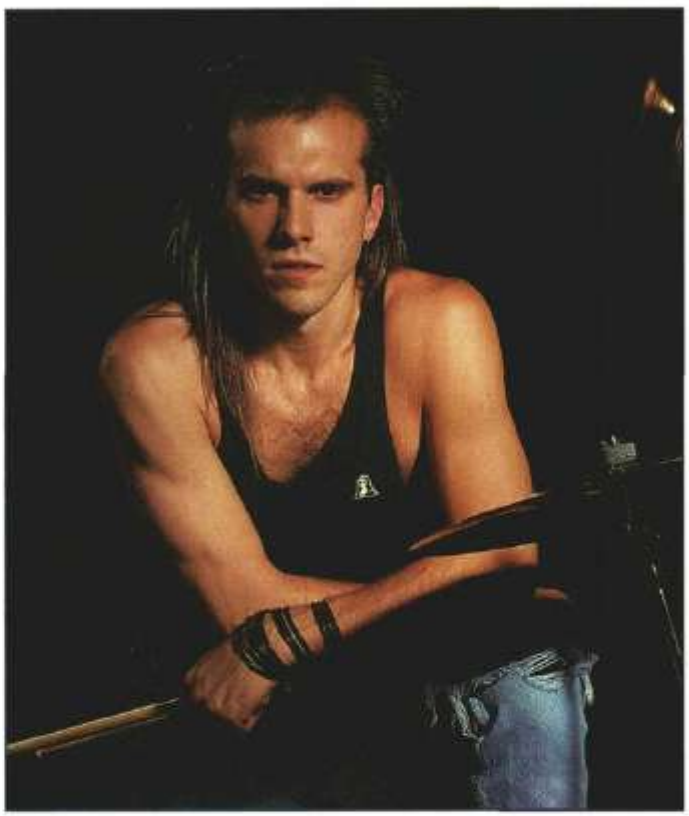

Photo by Dan Muro

Following the formidable footsteps of Rod Morgenstein could easily have intimidated Van Romaine. But as the new drummer in the Steve Morse Band, Van is proving that he is his own man—and a damn good drummer, to boot. The Steve Morse Band has a new album out, Southern Steel, *on which Romaine brandishes his own leap-to-new-levels style. Clearly, for Romaine, there will be no copping of his predecessor's riffs.*

Besides touring and recording with guitarist Morse, Van is busy on the New York session circuit, somehow managing to balance the city's frenetic pace and the competitive demands of the music business with a zany sense of humor. At the same time, he's got his head planted squarely on his shoulders and doesn't take notice of all the great reviews he's been getting for his mega-muscle, innovative drumming.

Not one to allow himself to be a victim of typecasting, Romaine has been keeping busy with some exciting side projects, including the band Mona Lisa Overdrive, with Adam Holtzman (formerly keyboardist with Miles Davis) and guitarist Steve Logan (of David Sanborn fame). The group expects to release their first album by the end of this year. Meanwhile, Van Romaine looks to be a drummer that you'll be hearing a lot from.

TS: When you first started playing, were you very serious about drumming?

VR: When I first started playing, I treated it as a hobby—like playing baseball. Playing drums was just another form of playing for me. Then when I was nine, I had to take lessons to get this drumset that I wanted that Christinas. I only ended up taking lessons for three months.

TS: How does a kid from New Jersey end up playing fusion?

VR: It was really a coincidence: I think a friend of mine had an older brother who played me a Miles Davis record. At the same time, I was into Hendrix, Aerosmith, and Bonham's approach with Zeppelin. All that music still sounds really fresh to me—the Miles stuff as well. I haven't actually been listening to a whole lot of instrumental stuff aside from the Steve Morse music. But Steve's songs have a bluesy-rock and jazzy approach—both sides of it. The big attraction for me is the real rock feel that the trio has. And because it's only a trio, everybody has a lot of responsibility as far as electronics go.

TS: What end are you covering with electronics?

VR: I'm not triggering off drums so much as from pads. But I really love incorporating electronics with my live kit. My first love is definitely live drums—the sound of the wood attacking the kit and the dynamics and stuff. But about three years ago I realized that there was so much more than just the kit in the production of contemporary music I had been hearing. So I saved up as much money as I could, started out with Simmons equipment, and worked up to the Akai samplers that I use now.

TS: You mentioned the Steve Morse trio. Has this been your first experience as far as playing in a trio?

VR: No. I was in an instrumental trio called Stretch with Dave La Rue—who's playing with Steve Morse now.

TS: How does this trio differ?

VR: I play in a lot of bands in New York when I'm home, and it's always fun, but there's nothing like this trio. It has something real special for me. Steve and Dave are incredible musicians to work with. It's a real good team, and it's real cool-sounding. I think the electronics might have something to do with that, but a big part of it is the songs that Steve writes; they're really strong.

TS: How did you get recruited by Morse?

VR: Steve needed a drummer because Rod Morgenstein joined Winger. Dave had just done a three-week Dregs reunion tour, so the three of us got together for an afternoon and played through a couple of Steve's tunes. He asked me if I had road cases. [laughs] I wasn't really approaching it as an audition; it was looser than that.

TS: Had you been a fan of the Dregs prior to joining Steve's

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band?

VR: Not really. The Dregs, Genesis, and other "progressive" bands were bands that I missed for some reason; I didn't get into them until later on. So when I found out that I had the gig with Steve, there was a lot of music to learn.

TS: How far back in the catalog are you going?

VR: We're going as far back as the Dixie Dregs, as well as doing some of the classic Steve Morse Band tunes and a lot of the new stuff.

TS: Has it opened up your playing in any respects?

VR: Usually you get in a band and your job is to drive the bus, time-wise. But it's a little different with Steve because his time is almost as strong as most drummers I've heard. Time-wise, we're really a trio *together,* so it's a different approach for me. Steve has a way of sometimes conducting tempo through dynamics.

TS: The new album was recorded after you joined the group, correct?

VR: Yeah, we recorded it on Steve's farm in Georgia. He's moving, but he had a real farm with animals and a 44-track studio. That was a new experience for me. I've been in different areas of the country—but never on a farm for two months. [laughs] We spent about five weeks with Steve writing the songs, with all of us working on the arrangements, and then a couple of weeks recording the basic tracks. We took little breaks and did some Southeast gigs—just to get out of the studio and get the blood flowing again.

TS: Did you record as a live band?

VR: We played live, and then the bass and guitars were overdubbed later.

TS: Did you anticipate what the songs would be like so that you could play accordingly, or was there a drastic change via the overdubbed guitars?

VR: Steve spends a lot of time overdubbing guitar parts, and you never know what he's going to come up with. I heard some songs after I had done the drum tracks and thought, "What a great idea!" But I wasn't expecting that when I was laying down my tracks.

Steve seems to get a pretty constant flow of ideas, so Dave and I figured he'd have the songs sketched out for us when we hit the studio. But that wasn't the case at all. He had some ideas that he would play, and then he'd come up with other ideas—sometimes while we were there. Sometimes we would just join in with what he was doing. We would record it all on a *Walkman* and then play it back and decide what worked.

TS: Did you have room to let your interpretations flow into the songs?

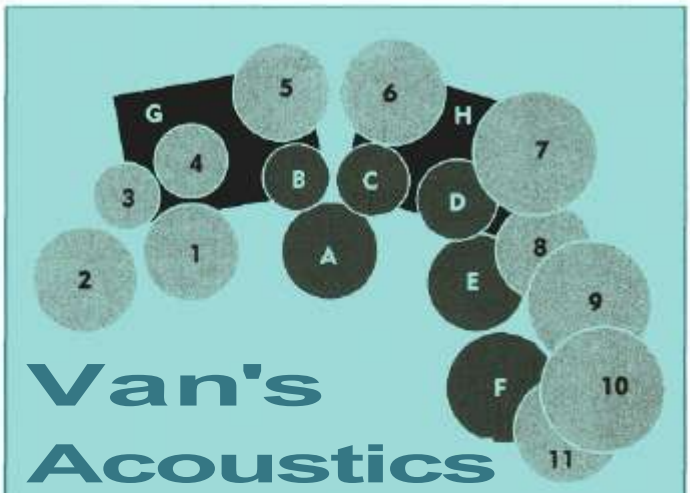
VR: I get this question a lot, and the answer is yes. Dave and I both feel that way with Steve. He's a real perfectionist, but he's open to ideas and he sincerely wants to hear your opinion. If he really wanted to run the whole show, I would think that he'd just call us in after he wrote the tunes and have us overdub everything that was already on the tape—which I do a lot when I'm in New York.

TS: But you don't mind those situations because you're a hired hand?

VR: I treat those other kinds of things as a challenge, too. Sometimes I'll get a call for someone who wants a specific part played on the hi-hat, bass drum, and snare—and a particular groove. It would be nice to think that I'm getting hired for my own sound, but that doesn't always happen. I just always try to treat it as a challenge, and do the best job that I can.

TS: Getting back to playing with Steve and Dave, do you see this as a long-term commitment?

VR: Yeah, I really do. At first it was anybody's guess as to what would happen. Before the first gig we had two afternoons of rehearsal—and we're talking *ten album's worth* of material. We didn't go over every song off of every record, but it did span ten albums. I had played with Dave on his and other people's records. But Dave hadn't played a whole lot with Steve, I didn't know Steve, and the whole road crew was brand new. I don't think the chemistry started to happen until maybe the second month. Through recording the shows, I could hear that some-



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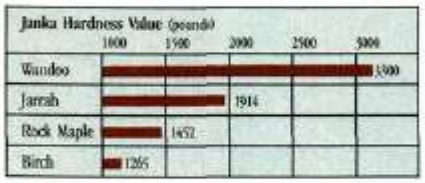

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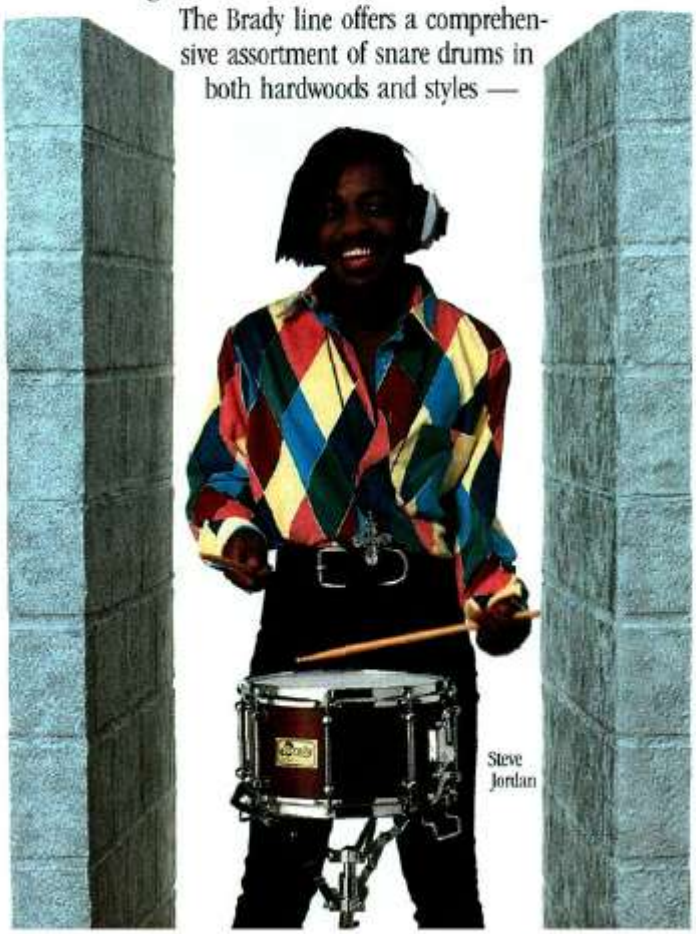

Steve Jordan

thing was definitely happening.

When I first got the gig, everybody asked, "How are you going to replace Rod? Those are big shoes to fill." Yeah, they are big shoes, but I can't compare myself to him because I didn't have a lot of his influences. So I'd just say, "Well, I'm not Rod and I'm gonna do what I can to make the music sound good." We are doing a lot of the previous material that Rod did in the shows, and there are a lot of things that he played that I consider part of the songs. So I don't want to come in and say, "Oh Yeah? Well I'm gonna play something different." I really try to make the songs speak as they are, and Rod's drum parts had a lot to do with that. I've got a lot of respect for Rod and the Dregs' music. But as far as getting compared to him, in my own mind I haven't had to worry about it.

TS: Even though you are quite different from Rod stylistically, you do have technical fluency. How did you master that?

VR: Like I said, I was more into the feel players like John Bonham, Stewart Copeland, and Tony Williams. Come to think of it, a lot of those drummers had some serious chops. But as far as me, I don't know how I absorbed it. Actually, I think I'm more conscious of my technique since I've been working with Steve. Even if you play his songs very simply, you're still playing some complicated things—like a lot of unison lines with awkward accents. At school I used to transcribe songs a lot and then practice those songs—not so much for technique purposes, but to emulate the drummers I admired.

TS: When you play in a group like the Steve Morse Band, the emphasis is on your technical abilities more than anything else. But you have a broader range of styles than just the fusion drumming you play with Steve.

VR: I enjoy playing a lot of different styles. There was a point where there were a few different styles of music that I didn't like. Now it's basically down to good music and bad music. [laughs] I like some heavy metal, some hard rock, some country stuff...and Blood, Sweat & Tears was pretty diverse. I guess I just have a passion for really *good* music, which makes me strive to be creative. It was always a pleasure playing Blood, Sweat & Tears stuff, because those were songs that I fell in love with when I first started to play drums. Then to play drums on "Spinning Wheel" on stage with David Clayton Thomas—that was a thrill.

TS: You worked with them in a touring capacity?

VR: They wouldn't tour like the average band; they wouldn't go out for six months. They would go out for a week here and there. The most extensive touring I did with them was three and a half weeks in Australia. Usually we would tour for five days at a time—which was good, because I could still keep things going on here in New York. When you're out of town too long, you miss out on a lot of the session stuff going on here.

TS: Didn't you also have some involvement with Jaco Pastorious?

VR: I was never a part of his band. During the time I was in Miami, I used to play with a couple of different bands at this place called Music Exchange, and he would be part of that. It was great, because I was really young at the time—18 or 19. Through my interest in Miles I branched out into groups like Weather Report and the Mahavishnu Orchestra. When *Heavy Weather* and *Black Market* were out, Jaco was a real influence on me—so it was a thrill to get to play with him.

"When I first got the gig, everybody asked, 'How are you going to replace Rod?'"

TS: You were in Miami because you were attending music school at the University of Miami.

VR: Right, and I can't say enough good things about what it did for me. I guess part of my experience there had something to do with luck and meeting the right people. I was working six nights a week in bands through my first couple of years there. Then there were three bands a day during school—plus music theory. So much happens between so many different musicians that it's hard to measure how much you're learning when you're there. There were a lot of different kinds of groups: a fusion ensemble, a rock ensemble...it was a huge program. Miami was a good place to cut your teeth, make your mistakes, work on your reading, and define your drum sounds. I use a lot of things today that I learned or had access to there, in order to earn a living doing the studio thing and in different forms of music.

TS: Besides the University of Miami, what other drumming education have you had?

VR: I studied with Carl Wolf for a long time. He was a real musical teacher who wasn't into technique too much. I also studied with the late Gary Chester for about a year and a half. I got real close to Gary, and he opened a lot of doors for me. Again, it wasn't so much technique—even though his systems are looked at as being real technical. But what Gary taught wasn't technique in a speed way; it was more in respect to independence. You're literally playing four different things at once and singing over it—and then doing it *lefty.* But once you get it down, it makes your normal 8th-note grooves sit better. It opens up your limbs to play more of what you really hear, plus it teaches you to hear more rhythms.

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Martin Cohen and Marc Quiñones (Spyro Gyra) discussing product development

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TS: So you've mastered the art of keeping all of those rhythms together?

VR: My main goal in playing things like polyrhythms and odd time signatures is to try to simplify them and make them feel like they're *not* odd. I don't think most people are aware of just how many odd meters the Beatles used in a lot of their songs. *Sgt. Pepper* is loaded with odd measures, but it's the way Ringo treated them that made them sound so natural. Then there are other bands who play in seven or thirteen, and maybe it's musical to them, but to me, it just doesn't feel right. Maybe I'm coming too much from a straight-ahead rock attitude, but I prefer things that hit me inside rather than from the "How did he do that?" point of view.

That might seem contradictory coming from someone who plays with Steve Morse—because he does use a lot of both polyrhythms and odd meters. But to me, a lot of the odd meters are treated almost in a classical way, where the length of the melody decides the meter. So it's really just the melody that happens to be in a strange time signature. That's the way I try to think about it. Even a lot of Steve's busier polyrhythms still have, to me, a bluesy undertone to the point where it really feels good.

But still, after being on the road with Steve, it's nice to come off and think real simple—as far as music goes—for a while. It's also neat to go from the huge drumkit and tons of electronic stuff I use with Steve to a four-piece kit. I'm playing with a band called the Fairlanes—a real rootsy, blues-rock kind of band. I just finished their record, in fact. It's real hard-hitting stuff that's fun to play. Of course, part of that fun is that there are fewer responsibilities when you're playing simpler music in a larger band. But it still takes a bit of schooling to play with the Fairlanes. It's real fiery and heavy.

TS: What has been the biggest challenge of your professional life?

VR: I'd say the biggest challenge is trying to get some kind of consistent lifestyle. That's not a musical answer, but the career/lifestyle balance is a love/hate thing. It's real nice to have a steady income, but the flexibility this kind of a career has is unmatched: What you're doing is different every week.

Musically, the hardest challenge would definitely be playing in Steve's band. There are so many dynamics and unison lines, and trying to make everything feel good on top of that is definitely a challenge—especially in a trio where the weight is on everyone's shoulders. It's a high-energy show, and at the end of it there's an open drum solo. It usually takes a good three gigs before I feel like I'm ready for it. No matter how much I play when I'm home in New York, nothing gets me in shape for that. It's the kind of gig that's always interesting and extremely challenging.

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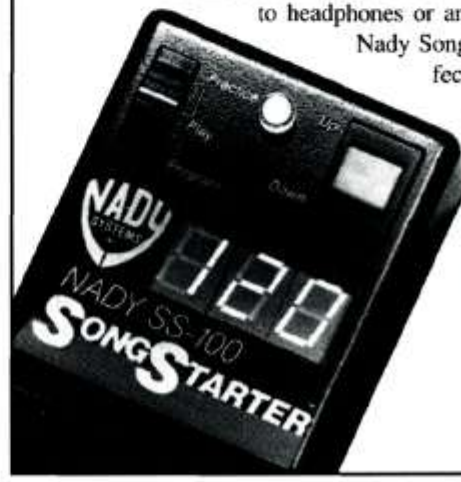

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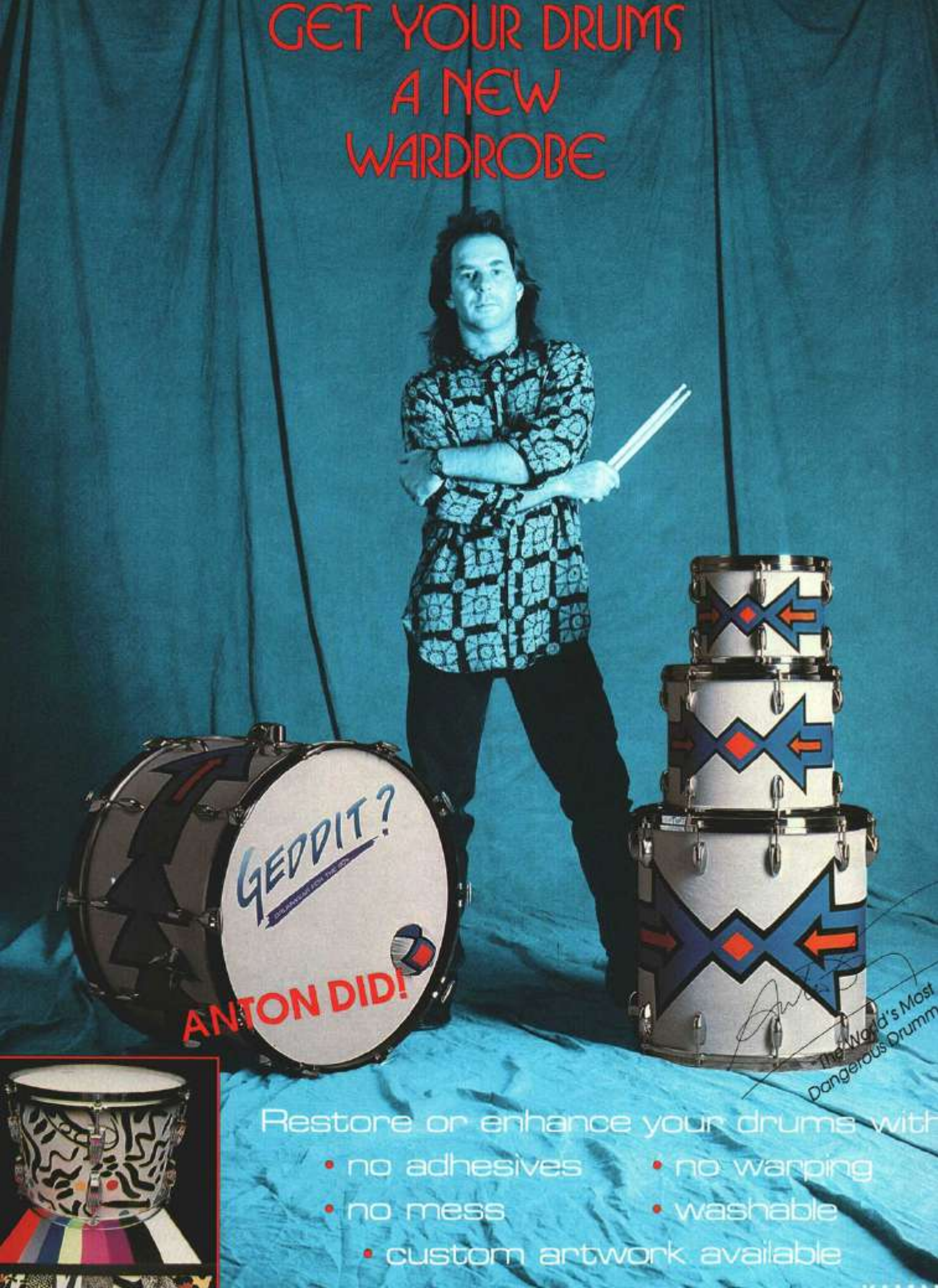

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The Four-Bar Break

Photo by Rick Malkin

■ by Casey Scheuerell

MUSIC KEY

The classic "give the drummer some" four-bar break can be an exciting moment for the drummer in any band. Students have often asked me how they might loosen up those sections, play over the bar lines, and have a little fun with the time. This month I'll give you an alternate way of looking at four bars of time, which I hope will stimulate your creativity and help you find new ways to skin an old cat.

In presenting this material I have to warn you, two priorities must remain constant. The first is that when you "go for it" and incorporate these techniques into your playing, you must always know where the original pulse is. If you get lost somewhere in the middle of a four-bar break and don't have any idea of where you are in the time, you will "crash and burn," bringing the entire band down with you. (Too much of this and you will be out of a gig!) The second priority is that, no matter what you play, it must always "feel" good and spontaneous, even if it is worked out ahead of time. You have to be well-versed in this method. Practice this stuff at home and at rehearsal before trying it out on the bandstand. Your goal should not be to lose the listeners, but rather to tease and stimulate them by the use of tension and release.

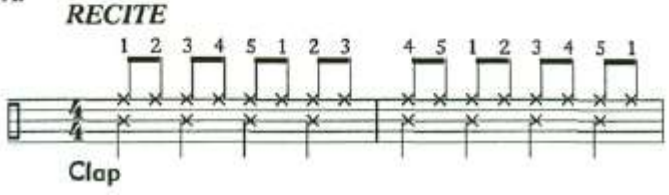
When playing any rhythmic phrase, there is always a point of resolution, which I refer to as the "target point." In a four-bar break, our target point is going to be beat 1 (or the downbeat of the fifth bar), making four short one-bar phrases. An alternate approach is to use 8th-note subdivisions that add up to four bars of quarter notes in an uneven fashion, and add on any remaining notes required to get to the target note. I refer to the remaining notes as the "turnaround" bar.

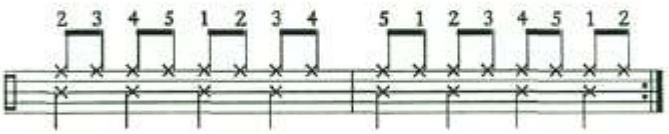
For example, there are eight 8th notes per bar, multiplied by four bars, equaling a total of 32 8th notes (8x4 = 32). These 32 8th notes can be grouped a number of ways, some of the more interesting being...

A. 5 (8th notes) x 6 (groupings) + 2 (extra 8th notes) = 32
B. 6 (8th notes) x 5 (groupings) + 2 (extra 8th notes) = 32
C. 7 (8th notes) x 4 (groupings) + 4 (extra 8th notes) = 32
D. 9 (8th notes) x 3 (groupings) + 5 (extra 8th notes) = 32

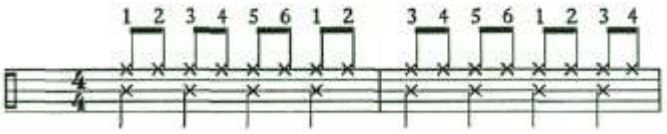
The following examples are the previous combinations written out for you. Begin by putting the metronome on 60 BPM (beats per minute). (If you don't have a metronome use the second hand on your watch.) Clap your hands in quarter notes and practice counting the various subdivisions in 8th notes. Work on the counting until you can count these at a tempo of 120 BPM.

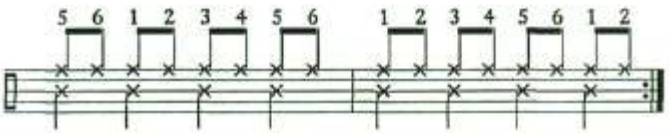
A.



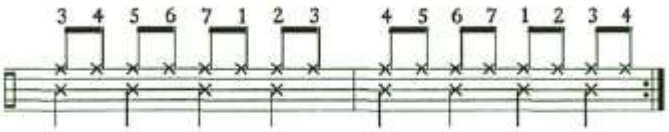


B.





C.



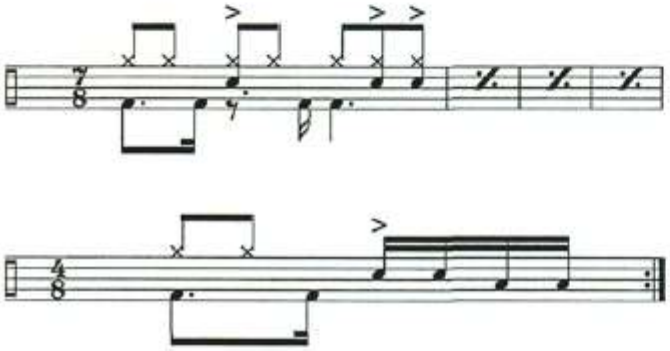
D.

When these counting exercises are comfortable, begin inventing bars of 5/8, 6/8, 7/8, and 9/8 on the drumset that can be "plugged into" the given structures. Take example C, 7 x 4 + 4

= 32. Let's use this as our 7/8 bar:

This bar will be played four times, with a turnaround bar of 4/8. We will use this as our 4/8 bar:

Combined, we get a five-bar subdivision that looks like this:



When written in 4/4, the exercise looks like this:

Try using the other groupings. To help you get started, use these 5/8, 6/8, and 9/8 inserts. When you get to the turnaround bar, try to make a natural fill that leads into the target note. Always play 4/4 time for several bars before and after each example.

With some practice you will begin to feel these phrases more naturally. I like to put on the metronome or drum machine in quarter notes, turn on my tape machine, and go for it. Later, upon playback, there will be some nice surprises. You will begin to hear the new time signatures underlying the 4/4. When something sounds nice to you, develop it for future use. Experiment with improvisation inside of these structures; this is when the fun starts. Although you won't get away with this type of groove-breaking very often, when used tastefully it can add a wonderful effect to the music. There is, after all, more than one way to skin a cat!

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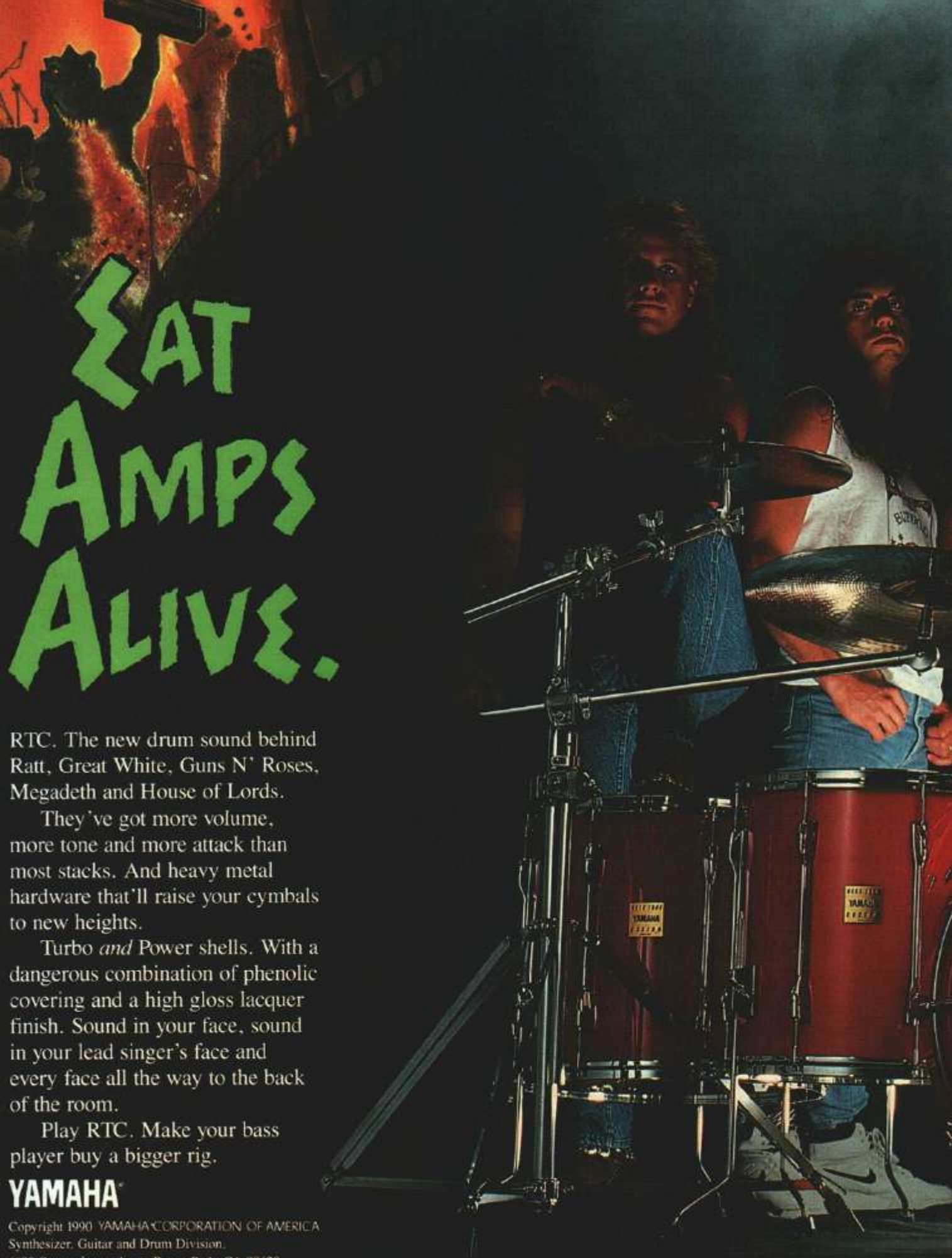

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The Young Monsters, left to right: Bobby Blotzer (Ratt), Nick Menza (Megadeth),

Audie Desbrow (Great White), Ken Mary (House of Lords), Matt Sorum (Guns N' Roses)

RECORDINGS

STEVE VAI—*Passion And Warfare.* Relativity 88561-1037-2. S. Vai: gtr, kybd. S. Hamm: bs. D. Rosenthal: kybd. Chris Frazier, Tris Imboden: dr. *Liberty / Erotic Nightmares / The Animal / Answers / The Riddle / Ballerina / For The Love Of God / The Audience Is Listening / I Would Love To / Blue Powder / Greasy Kid's Stuff / Alien Water Kiss / Sisters / Love Secrets.*

Point blank, this is one of the weirdest records to come down the pike in a long time. It's all here: funk, metal, light jazz, psychedelia, new age, rock, blues, pop, and airy aural conceptions that can only be called Vai-tastic!

Frazier, who handles the bulk of the drumming, does an impeccable job throughout, as Vai lets his imagination run wild. His playing is flawlessly intricate, and his sound, particularly the clarity and tone of his cymbals, helps create the mood as much as Vai's twisted warblings do. (Tris Imboden plays on just two cuts, "For The Love Of God" and "I Would Love To"—basic, but steady on both.)

Frazier struts his finest stuff in the opening half of the record, turning in chops and fills that make the head spin. He has a tricky 32nd-note hand-foot exchange in the bluesy "Animal," while his killer eight-bar fill in "The Riddle" bridges the song from a new age feel to heavy, Zeppelin-esque rock. On "Answers," Frazier melds subtle splash and China cymbal textures into a tight pop beat, later screwing around with the rhythm to intentionally put a 4/4 section out of whack. Frazier later shows he can hold back when called for and play music you can eat breakfast to in "Sisters."

While this is Vai's record (sole writer, producer, and arranger), Chris Frazier makes a strong statement for himself on every cut he's part of. His playing is tasteful from start to finish, with precise grooves and licks that never falter. Rarely does one musician get to show such versatility on one effort, particularly on someone else's record. But Frazier certainly proves here that he's a jack of all trades.

•Matt *Peiken*

ELEMENTS—*Spirit River.* Novus 3089-2-N. Danny Gottlieb, dr. M. Egan: bs. Airto Moreira, Manolo Badrena, Cafe: perc. C. Carter, M. Forman: kybd. B. Evans: sx. J. Mironov, S. Samole: gtr. F. Purim: vcl. *Spirit River / Streets Of Rio / Amazon Beauty / Braza / Puerto Sagua / True Confessions / Let's Pretend / Calunga / Carnivaloco / Emerald Beach.*

Mention Danny Gottlieb's name, and most people will speak of his sense of color—most notably on cymbals—and of his formidable technique. Judging by his playing on this new Elements album, people are going to start citing Danny for something else: his feel.

On *Spirit River* Gottlieb lays down some grooves that are positively smokin'. The chops turn up here and there, but it's the feel on this album that dominates.

Another notable feature of *Spirit River* is the distinguished cast of percussionists that appear. Most notable is Airto, who has two tracks all to himself: one on which he plays birimbau and the other a tambourine solo. The second one sets up the tune "Carnivaloco," which is played by Danny, Airto, and Manolo Badrena, with the only other instrument being Mark Egan's bass. It's one of the greatest samba feels I've ever heard, with Badrena doing the lion's share of the soloing. Where I've sometimes felt that previous Elements albums were a little too slick and "radio-play" sounding, this one has a lot more raw energy. Gottlieb's feel has a lot to do with it.

•*Rick Mattingly*

VICIOUS **RUMORS.** Atlantic 82075-4. C. Albert: vcl. M. McGee, G. Thorpe: gtr. D. Starr: bs Larry Howe: dr. *Don't Wait For Me / World Church / On The Edge / Ship Of Fools / Can You Hear It / Down To The Temple / Hellraiser / Electric Twilight / Thrill Of The Hunt / Axe And Smash.*

Contrary to popular belief, heavy metal drumming doesn't have to consist solely of speed riffs and double-bass assaults. Nor must it be continuously loud, boring, and obnoxious. Larry Howe splits the spheres of both stereotypes on Vicious Rumors' major-label debut. He comes off aggressive yet tight, never interfering with the main guitar riff nor sliding sheepishly into the background.

Compared to the group's two previous albums on independent Shrapnel records, Vicious Rumors obviously enjoyed the extra studio time afforded through a major-label contract. Indeed, few metal albums, even by the most established of groups, produce the quality drum sound Howe achieves here. The bass and snare, in particular, are punchy and crisp, making the 45 minutes of thunderous music that much easier to ingest.

What Howe doesn't display in killer chops (though he may be very capable of them), he shows with his solid time-keeping—no easy task on some of these tunes—and discrete use of fills. He never lets

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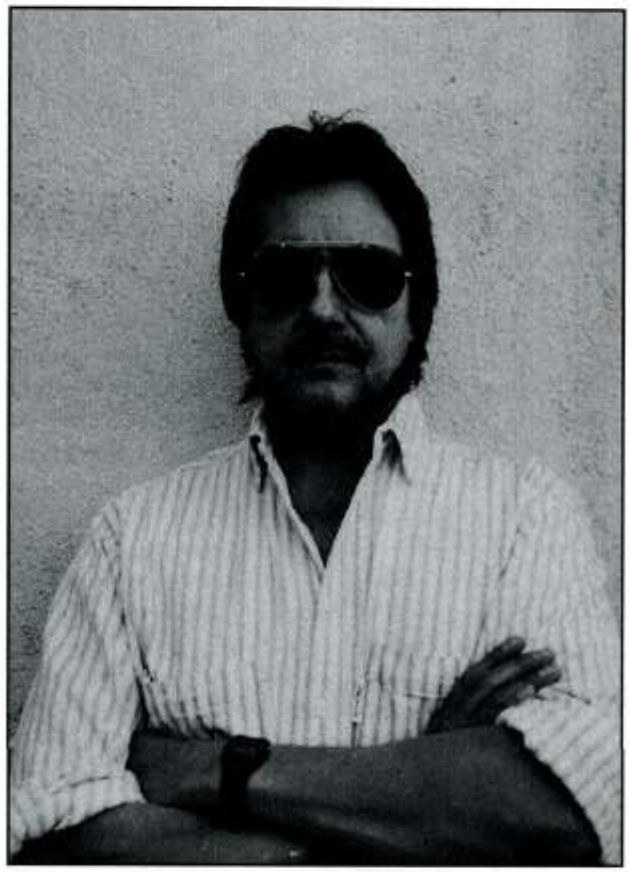

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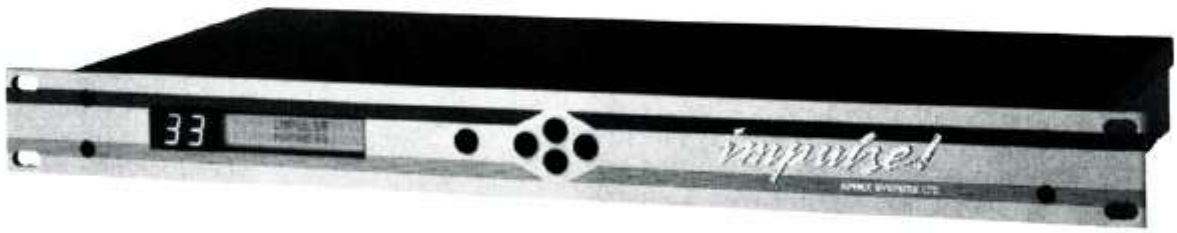

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his bandmates down a microsecond on ultra-fast pieces such as "On The Edge" and "Hellraiser," while helping build momentum on mid-tempo songs like "World Church" and "Ship Of Fools."

Howe's most impressive work comes on "Down To The Temple," where his double-kick pattern just before each chorus accentuates the lyrics.

There are few dynamic swings or mood changes here, beyond different meters. But this album can be a lesson for beginning and intermediate players that it's not how *much* a drummer plays, but rather *what* he plays that counts. Some advanced players, I'm sure, could use a refresher course on the same lesson.

•Mart *Peiken*

LENI STERN—*Closer To The Light.* Enja R2 79634. L. Stern, W. Krantz: gtr. P Socolow: bs. Zach Danziger, Dennis Chambers: dr. Don Alias: perc. D. Sanborn: sx. *Somebody's Something / Sandbox / All Or Nothing / Closer To The Light / Red Stripe / Phoenix / Tbilissi / Show Me / All Or Nothing.*

CHUCK LOEB—*Life Colors.* DMP CD-475. C. Loeb: gtr, synth. W. Lee: bs. J. Beard: kybd. M. Brecker, B. Evans: sx. Zach Danziger: dr. Sammy Figueroa: perc. C. Cuesta: vcl. *7th Ave South / John Leslie / Momento De Luz / Gravity / Springs / Blue / Life Colors / Crayons / Snow Song / Water Colors / KaliAu.*

For the past couple of years, there has been a buzz in the New York clubs about a young drummer named Zach Danziger. He's been working with a lot of the top players, and is now starting to turn up on various recordings. The Stern and Loeb albums give a pretty good representation of why Danziger is being taken very seriously.

Zach appears on four tracks of Leni Stern's album, with Dennis Chambers appearing on the other three tracks that contain drums. This setting allows Danziger to display a lot of his abilities, and you can hear a mix of influences, including tight syncopation in the Dave Weckl vein, explosive fills reminiscent of Vinnie Colaiuta, and a touch on the cymbals that reminds me of Danny Gottlieb. But, as with the best players, while certain influences may be obvious, Danziger is no clone of anyone. He combines the different elements in new ways, and definitely has his own flavor.

His tracks stand up well alongside the ones that feature Dennis Chambers. As always, Dennis displays a knack for being funky while simultaneously offering support and color. "Phoenix" contains some short drum breaks that are Chambers at his best.

Danziger has the Chuck Loeb album all to himself, and while the larger band dictates that his playing stay a little more basic, I found this album to offer the clearest explanation of why Danziger is so in demand. He grooves like a m..., well, you know. A few months back in *MD,* Rod Morgenstein discussed the fact that with busy, complex playing, it doesn't necessarily have to feel that good. But when you are playing simple, the groove has to be there, because that's all you've got. On much of this album, Danziger is carrying things along with just a straight cymbal pulse and snare drum backbeats. But the groove is undeniable. I was reminded of the way Airto plays drumset and the kind of feel he gets.

Danziger is all of 19 years old, so at this point, some of his influences may be a little more obvious than his own contributions. But, as these two recordings illustrate, he is obviously building on a solid foundation, and his playing is ripe with the promise of even better things to come.

•*Rick Mattingly*

VIDEOS

THE LIVING ART OF BRUSHES
by Clayton Cameron
Clayton Cameron Enterprises
6006 Dauphin Avenue
Los Angeles CA 90034
Price: $39.95 (VHS)
Time: 60 minutes

Short of private lessons, video is the best medium for instruction on brush playing. It's not just a matter of learning rhythms, but of working out a certain type of "choreography" with the hands and achieving various types of sounds that cannot be described in words. Clayton Cameron is able to do all of that on this videotape in such a way as to take a lot of the mystery out of brush playing while simultaneously providing a healthy dose of inspiration.

Eleven basic brush patterns are demonstrated in detail. First, the pattern is performed up to tempo. Then Cameron demonstrates each hand individually. Next he plays the pattern with both hands in slow motion. Finally, he plays the pattern up to tempo again, often with bass accompaniment. In addition, computer graphics are often employed to illustrate the movement of the hands. Throughout the process, the camera is aimed straight down at the drumhead, giving one a clear view of how the hands are moving.

It is quite easy to play along with this tape, imitating the movements as well as the sounds. Some of the patterns are quite basic, and even a beginner should be able to grasp them quickly. But other patterns are more complex, and should challenge more advanced brush players.

Besides the patterns, there are nine "specialty" strokes, again ranging from simple to quite difficult. There are also four performance segments: One is a solo, which Cameron performs on an electronic

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ddrum pad, and the other three are on an acoustic drumset with a trio. My only complaint at all is that, in the trio segments, a lot of the photography was done from the front, and one cannot get a clear view of Cameron's hands because of a rack tom. But that is a small flaw given the otherwise exceptional quality of the instruction on this tape. This tape is an absolute must for anyone even remotely interested in the possibilities of brushes.

Rick Mattingly

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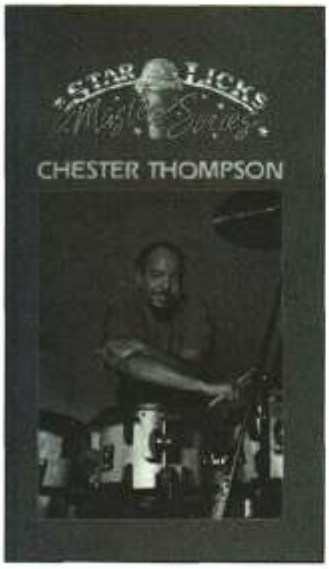

With the kind of playing experiences Chester Thompson has had, from *Zappa* to Weather Report, Genesis to Phil Collins, you *know* he knows a thing or two about drumming. On this, his first solo instructional video for Star Licks, Chester offers up quite a few excellent pointers for both the novice and the experienced player.

In his own rather cool, laid-back manner, Chester discusses and gives examples on such topics as: developing good hand technique, different grip types and their advantages, using rudiments to get around the kit better, proper bass drum technique, easy ways to understand odd meters, different ways to affect a groove, playing with dynamics, and how to learn new material with a band. Obviously that's a lot of material to cover in one tape, but Chester gives his opinions on the subjects, and then offers a few ways to develop them yourself—all clearly explained and, of course, well-played. The video also comes with a 12-page booklet containing many musical examples that Chester discusses on the tape.

The best parts of this video are the band segments: Chester got together John Goodsall on guitar, PeeWee Hill on bass, and Michiko Hill on keyboards to accompany him on several excellent (although short) musical interludes. These help to demonstrate some of the concepts Chester discusses, but even more they serve as great motivation: Watching Chester burn through a few tunes makes you want to get to the kit and start practicing! Overall, a very good video.

Frederick Bay

GLEN VELEZ
THE FANTASTIC WORLD OF FRAME DRUMS
Interworld Music Associates
67 Main Street
Brattleboro VT 05301
Price: $39.95 (VHS)
Time: 60 minutes

In this age of synthesizers and MIDI, where instrumentalists can have access to just about any type of sound with the push of a button, it is somehow reassuring to know that there is someone like Glen Velez who has devoted his life to exploring the acoustic possibilities of the simplest of instruments. In Velez's case, it is the frame drum.

In this video, Velez concentrates on three particular frame drums: the Irish bodhran, the North African tar, and the Mid-Eastern riq (a tambourine). In each segment, Velez demonstrates the basic strokes he uses on each instrument, and teaches a basic rhythm pattern. Between his clear explanations and being able to see and hear what he is doing, one could easily learn the basics of playing these instruments from this video. Velez concludes each of the three segments with a solo performance on the instrument just discussed.

Velez isn't merely a "historian" who has catalogued various playing techniques. He frequently applies a technique from one instrument to another—such as using Indian techniques on the Irish bodhran—and this cross-culturization has resulted in new sounds and applications for these instruments. Velez has truly made his own contribution to the art of playing frame drums.

For anyone interested in learning frame drum techniques, this video is an excellent source of instruction as well as inspiration. Even for those who don't necessarily plan to play a frame drum, it is a fascinating look at what a truly creative musician can do with the most basic of instruments.

Rick Mattingly

BOOKS

WORLD OF GENE KRUPA
by Bruce H. Klauber
Publisher: Pathfinder Publishing
458 Dorothy Ave.
Ventura, CA 93003
Price: $14.95

Gene Krupa's importance to the history of drumming is so great that it is easy to expect too much from any book written about him. Bruce H. Klauber, himself a drummer, has wisely allowed Krupa and his contemporaries to do most of the talking here, and the result is a *qualified* success. Forgoing the conjecture and musically irrelevant background that might characterize a standard biography, the author has assembled his work from interviews, critical reviews, and other writings, primarily culled from *Metronome, down beat, MD, International Musician, Variety,* and *Esquire.* The most interesting and valuable of these entries are of course those in Krupa's own often eloquent words, and with these the book is lavishly endowed. *World Of Gene Krupa* earns its title by immersing the reader in the verbal and musical language of the swing era.

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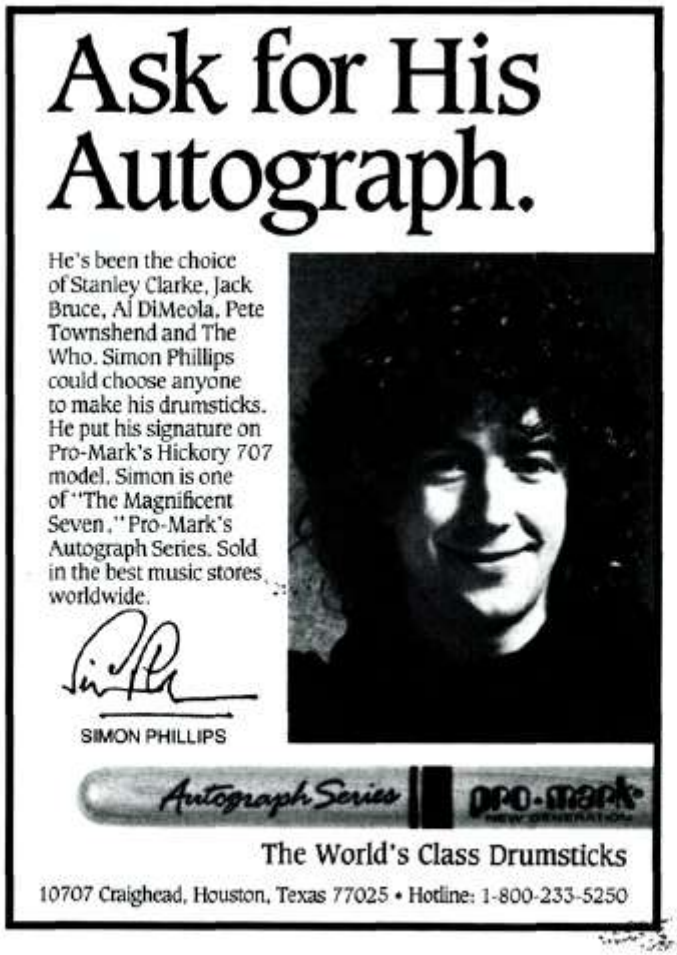
here with reasonable objectivity. Krupa's monumental contribution to percussion, namely the elevation of the drummer to a position of respect and prominence, was a product of solid musicianship, spectacular stage presence, and a charismatic personality, for which Krupa was widely loved by a public. He was a studied musician whose unfulfilled dream was to combine jazz and modern classical music into an organic Ameri-can art form, but when he played, he insisted on danceability. The sincerity of Krupa's crowd-pleasing solos and stage tricks showed in his equally obsessed rehearsal demeanor and his study of African percussion.

World Of Gene Krupa is not lacking in data; the book contains 20 pages of classic photographs, lists of awards and band personnel, a chronology, a filmography, a discography, and an index Where it comes short, though, is primarily in the area of presentation. Klauber has literally spliced together his source material with only a hint of documentation, and reading the book is a confusing game of chronological Ping-Pong. Certainly no more tolerable is the book's poor editing. (In one well-known photo, Avedis Zildjian is identified as Armand.) The cover, layout, paper, and print all have a similarly low-budget feel, and together these weaknesses are a disservice to the author's good intentions, but especially to the immortal subject he seeks to honor.

Harold Howland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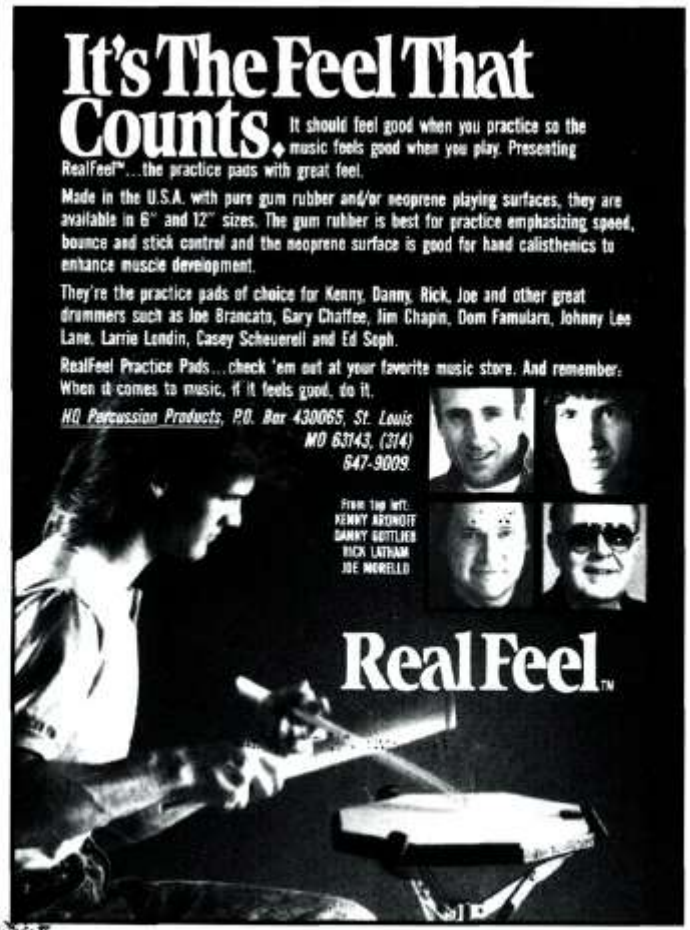
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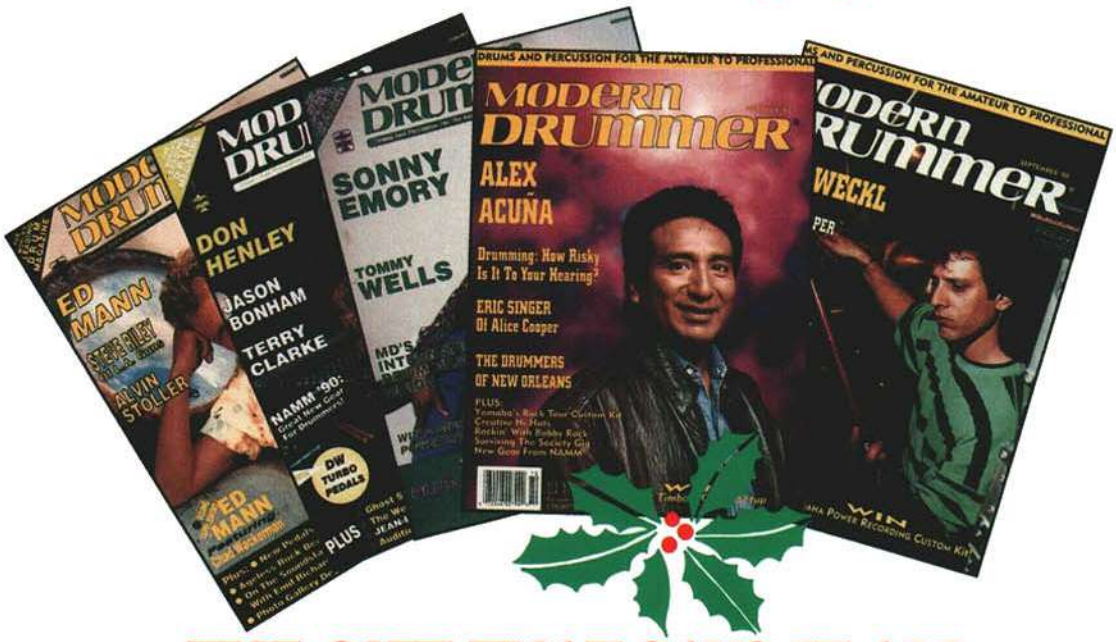

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Timps And Marimba In The "Hot Seat"

by Emil Richards

Everybody in the percussion section sooner or later gets placed in the "hot seat": You can go along for a while and breeze through the parts, but every once in a while you get a part that is challenging and that you have to really look at. More often than not, this happens when you are doing cartoons, adventure films, or horror films. There is no telling when you will get it, but rest assured you will, and you must be prepared.

In some cases you are playing in unison with other members of the orchestra. A case in point is cue #2 M11 from *The Simpsons* #7G09. (See example.) The tempo was about quarter note = 100 in cut time, and the whole orchestra played this cartoon cue in unison. It was a bit of a challenge for everyone, and because you are usually on a three-hour time limit with two ten-minute breaks every hour, you don't really have a lot of time to practice. One important reason I include them in these articles is so you can set the tempo, and try to sight-read them at that tempo.

Trying to play timpani under film recording conditions is becoming more and more difficult. You find yourself sitting on a high stool, and pedaling, pedaling, pedaling! Look at cue 2M8 from *The Simpsons,* again at a quarter note = 100. (See example.) You will find that having at least two of every size drum is almost a must, and more and more the smaller drums (25", 23", and 20")are needed for the high notes that composers are demanding.

On cue 3M3 B/C of *Night Breed,* Danny Elfman had Joe Porcaro and I stay after the orchestra was dismissed to overdub the timpani and marimba parts. He wanted one person to make two passes at the timpani part, since he wanted the feeling to be the same on both parts, so Joe played parts 4 and 5 on two separate passes. The tempo was quarter note = 120, and Joe did each pass in only one or two takes. It's a great timpani exercise to record and overdub yourself on a second part so you can feel what it's like for one person to get the feeling the composer was after. (See example.)

Part 6 of 3M3 B/C was also overdubbed after the orchestra was dismissed. I got to play part 7 on the buzz marimba. The buzz marimba is usually a Guatemalan or Mexican marimba with "tela," or monkey intestine membranes, on the resonators. We used onion skin paper underneath the bars over the resonators to create the buzz sound. As it turned out, it really got a great buzzing sound, but it was too resonant, and not what Danny really had in mind for the sequence of film we were working on. What he really wanted was for it to be as dry as possible and with as short a staccato attack as possible. So I put tape across the bars and pressed into each bar with my mallets as much as I could to get as dry a sound as possible. Take a look at the marimba part (see example), and at a tempo of quarter note = 120, see what fingering you can use to be the most comfortable. You can now see what it's like to be in the "hot seat"!

By the way, I get many requests for lists of books I have out on sight-reading, odd times, exercises on mallets for drummers, and so on. For a full catalog containing information on these books, you can write to Cornucopia Music Service, Box 83, New Haven, CT 06501.

PERC 4 & 5
NIGHT BREED
PERC 4 & 5
3M3 B/C
TIMBS
3M3 B/C
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PERC 6-7
3M3 B/C
NIGHT BREED
III°- ETHNIC DRUMS
III°- BONGO, BASS MARIMBA,
3M3 B/C
ETHNIC DRUMS
BONGOS
BASS MARIMBA
ETHNIC DRUMS
BASS MARIMBA
POCO A POCO CRESC.

continued from page 23

things. Horacee has probably had the biggest effect on my playing as a drummer *and* as a musician, because he also plays the piano really well. He said that playing the piano was going to change the way I played drums, and he was right.

I also learned a lot about timbres from Horacee, and a lot about using cymbals. Horacee gave me my first pair of hi-hats, which I still have and which I used on the *Vivid* record. I was at his house one day and he put a bunch of hi-hats on the floor, and I just picked two bottoms. I didn't even know it, I just put them on, and they sounded the best. So that's how I got into using two bottoms for my hi-hat cymbals.

As far as other influences when I was growing up, there was my older brother, who played drums extremely well, and other people from the neighborhood, like Eroll "Pumpkin" Bedwood, who was one of the funkiest drummers I ever heard. He was in the group Orange Crush, who used to back up rappers before the turntables took over, and he worked with Run DMC. Steve Jordan also used to come around the house and play; he used to live around the corner.

AB: When you were growing up, you were also listening to hard rock, which reminds me of something you mentioned to me earlier about how you felt that metal drummers don't get the respect they should.

WC: That style of drumming is really interesting to me. It requires a certain type of playing technique; it's not something that you can just sit down and do. I liked Anthrax and Metallica before I had met any of the guys, so it wasn't like, "These are nice guys, so the music is great." I had always thought Charlie Benante was a kick-ass drummer, but I guess seeing it up close when we toured with them, and watching the audience freak out over it made me think, "You know, this type of music shouldn't be excluded from what the drumming community takes as serious." Some artists relate to that kind of music as being only about silly lyrics, drugs, partying—but they don't get into what's really going on. Some of those cats are great players.

AB: That reminds me of comments that you hear sometimes about the Beatles not being great players. You know, people getting into the game of who's a better "player," so-and-so or the other guy.

WC: Yeah. I was asked to speak at a History Of Rock class at Berklee, and a kid asked me, *[in a mock tough-guy tone]* "How do you guys feel about going on before the Stones? Vernon obviously blows Keith Richards away, and you obviously blow Charlie Watts away, so how the hell can the Stones actually feel like they're getting somewhere by having you guys open for them?" And I said, "Look, first of all, music is not about blowing somebody off the stage. And second, anybody that's been on the top in this industry for 25 years deserves to get whatever they have coming to them. You'll learn that it's not just about being the baddest player." I didn't dog the kid, but he was very close-minded. He had no idea what it means to be on time, he didn't know about sound checks, attorneys, fine print on contracts, and the fact that you're only as good as your last record. And I was telling him that he should really check out the music *business.*

Also, I looked at Charlie Watts play that gig every night, and I couldn't think of another drummer who could fit into his shoes. He's playing the right shit at the right time. And that makes Charlie great at what he does, period. Those guys played like 30 *hits* in that show, and they could have played another 15 or 20. I can't hold a torch to that; I wouldn't dare say anything about that myself.

AB: Let's talk a little about playing hard. You really have to pound with Living Colour, but there's also subtle stuff going on, and there's always a groove to be concerned with. Playing-wise, do you think of particular things to balance these things?

WC: It's interesting, but when I was growing up and playing my brother's kit, he used to tell me I was top-heavy; I didn't have a foot. My brother would always tell me that a drumset is built from the floor up. It's got to be kick, snare, toms, hi-hat, cymbals: That's the way you focus. Of course, different music is different. With jazz the ride cymbal or the hi-hat keep a lot of the time. Then there's big band, where your bass drum is on all four. But in this particular band your foot has to be there, *plus.* When I was younger I was always tightening my pedal and working on it all the time so that from behind the kit, when you hit that kick drum, it almost blocked out the quarter notes on the snare and the 8th notes on the hi-hat.

For this band, what I do is switch grips from time to time. Normally I like playing matched; I get more volume that way. But I can play a lot softer using traditional grip. That's what I do on gigs to compensate.

AB: How about equipment considerations? Obviously when you're playing a jazz gig you might have different heads, cymbals, sticks....

WC: I'm trying to find a stick that I can use both for jazz and for rock. I haven't come up with that special recipe yet. When you're playing jazz you're playing flat ride cymbals and dark K cymbals, and you need a stick that has a bead on it that is going to best reflect that sound. The Zildjian *Rock* model that I use buries that a bit. The ride cymbal will come out okay, and the hi-hat and the toms, but the definition isn't as clean as on a Z *Power Ride.* Usually when I play jazz I take a step down. I don't like to, because I like the size of the Zildjian *Rock.* I really like the *Session Master;* that's the stick that I love, but it's just a little too heavy. I've been using Ed Thigpen's jazz stick occasionally when I'm doing lighter stuff. Zildjian has been very supportive of my idea for a stick. I'm looking forward to working closer with them.

On jazz gigs I use fewer cymbals, ones I can get more sounds out of. When I play with Living Colour I can put up lots of different cymbals with different sounds. On jazz gigs I like to use K crash/rides and a flat ride, because I can get different timbres out of those cymbals. Hi-hats still vary. Sometimes I go with the two bottoms, sometimes I change, because some horn players or singers don't like the sound of two heavy cymbals. As far as heads go, for jazz I just go with white coated *Ambassadors.*

AB: On the kick drum, do you dig into the head, or do you bounce back?

WC: I bounce back, because I like the timing in between when you strike the snare and when you hit the kick drum.

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There's a groove and a rhythm to that. I like the pedal to come back a certain distance. It's the same as when I hold my stick in my left hand and hit the snare drum, and my hand will only go up so high. I may play harder or louder, but my hand will still come back to here, because there's a groove happening.

AB: How about gloves?

WC: I'm using Beato gloves. We were doing 29 shows in 31 days in Europe, and they were all two-hour shows, and my hands were fried. I told Marco Soccoli at Sam Ash in New York about it, and he said, "Just stuff these in your bag, and when your hands hurt in the middle of a gig, just pull them out." We went back to Europe and were on a gig and my hands were fried again, so I slipped the gloves on and I forgot that I had them on. I've tried lots of different gloves, and some of them are too thick and just don't have a feel. Beato's gloves are great because they're very thin and it just feels like a layer of skin. Now I get teased a lot by people who shake my hand: "Your hands are so soft, and you play for Living Colour!" [laughs]

AB: Let's talk a little about the drum sounds on *Time's Up.*

WC: First of all, we didn't use any drum samples on this record. Plus we recorded at A&M studios in L.A., which is an incredible room to record in. The drums just sound amazing in there. One advantage I had was that, since the room is so big and it's built incredibly well, I could capture all the different timbres of my drums. I went into the studio early one day and played a 25-minute drum solo, and I recorded the whole thing onto DAT. It's amazing to hear, because it sort of reminds me of the drum as an instrument; in that room it sounded like an orchestra. I didn't need to hear any bass or guitar or vocals.

I did an interview with a writer who is a friend of mine, and she noticed how on the new record sometimes the drums don't sound like a conventional drumset; they might sound like African drums or something else. And for her to say that made me feel that I'm on the right track, because she doesn't know anything about technique and sounds and heads and all that kind of stuff.

AB: Since you didn't use any drum samples on this record, how did you go about getting these different sounds?

WC: Basically with room mic's and different snare drums. See, the snare drum is the heart of the set, and you can change the sound of your kit by changing your snare drum.

AB: How many different snares did you use?

WC: Five or six. I bought an incredible snare drum from the Valley Drum Shop in California—they make great drums out there. I used that drum on the song "Type," which is the first single, and it sounds like an explosion—and it's only a 5" drum. I probably used the *Custom Z* snare the most, because that drum is so versatile. I also used *my Liquid Amber* piccolo drum, my Zildjian brass snare, a '57 Slingerland, and an old *Radio King.* I was also ready to send this other drum back—Pearl's aluminum 6 1/2" drum—but I decided to spend a day and a half on it. I ended up using it on the song "New Jack Theme." I tried different strainers and different top and bottom heads and tunings, and I got a sound out of it that I

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actually liked. So when I miked it up and put it in the room it was like a new animal.

I was really pushing to get as raw a sound as possible on this record—not just for myself; it wasn't a selfish thing. I think the band sounds good the way it is, and we shouldn't compromise or compare our songs to the way songs sound on the radio, because that's not how you make music. And when the band hits live, I want it to sound like that, without so much special effects and stuff.

AB: How about tuning? Do you concern yourself with it, or is that something that at this point you have a tech doing?

WC: Honestly, I'm basically a bastard about my stuff. I'll have a tech set up everything right, and I won't drill a guy, but I'll still change things. I'm always changing my mind about little things. And I don't mind doing it myself.

My tuning is pretty close to fourths all around the drums. I'll start out with the 12" drum first. For some reason there's just a pitch that I always hear on that drum, and that's my standard for the rest of the kit, including the kick and the snare. Usually when I get it all together, I turn the snares off, and see what the relationship is of the open snare sound to the toms. Then I'll turn the snares back on, and that's it.

AB: How about the relationship between the top and bottom heads?

WC: They're pretty even. I've tried a half step down or a whole step down, but for me it doesn't work. I've tried different kinds of things like the *Drum Torque,* and that's cool, it gets you close. But you're always going to "futz" around with it, because you really have to rely on your ears.

AB: I notice you've changed from the *Octapad* to the *drumKAT.* How come?

WC: After a while the *Octapad* didn't hold up; I'd hit the pads and they would die on me, or sometimes I'd hit one pad and a sound would come off of another pad, and it was starting to become frustrating. Also the *drumKAT* is smaller, and you can get up to 19 sounds on each kit: You've got ten pads and nine trigger inputs. And it has a sequenced program clock and a quantizer that you can put patterns into and turn on and off; there are so many things you can do with it.

And it doesn't just trigger samples; you can have it turn things on and cut them off.

Another thing I'm using is the LP *Spike,* which is a great trigger device, because it's easy to set up around the set. So the combination of the *drumKAT* and the *Spikes* definitely gives me more room to do what I want to do. And for clinics it's going to be a lot more musical for me now. I also want to sample some tablas and some other Eastern sounds, some gongs, classical chords, orchestral pieces, maybe some things from Stravinsky's *The Rite Of Spring* or something like that, and incorporate that stuff into my solo, and maybe mix different ethnic things together.

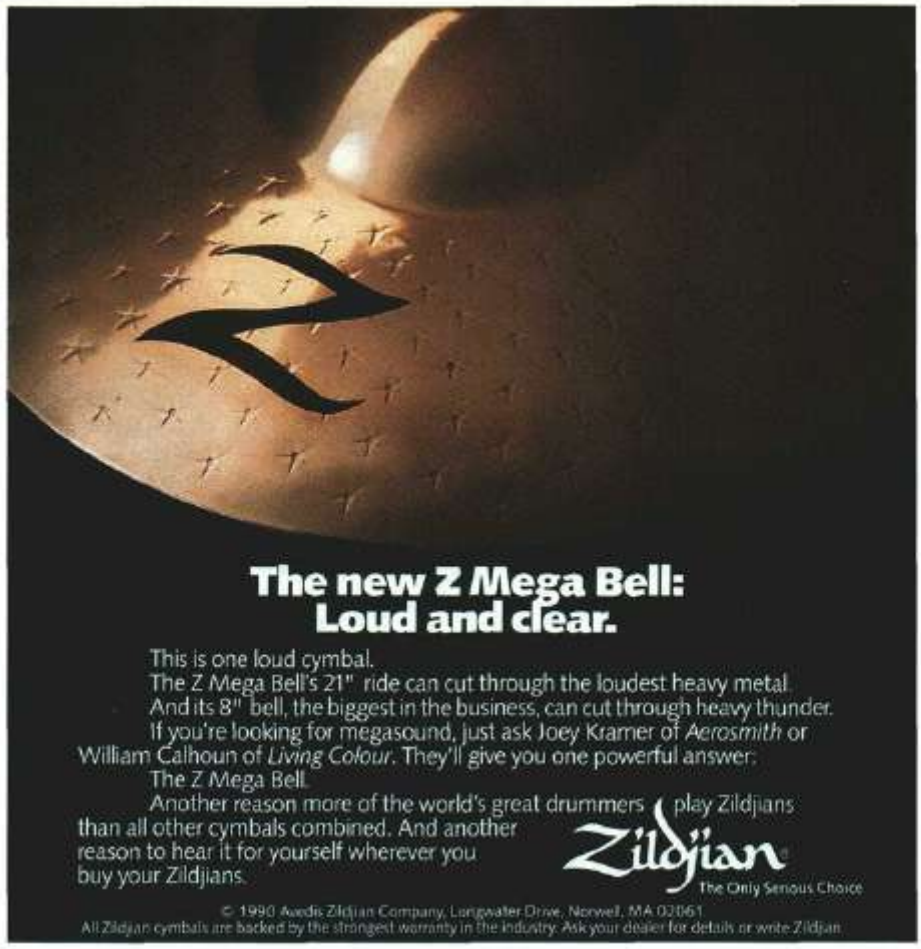
AB: You were talking about how the *Spikes* are easy to place around the kit. You're using a rack now, too.

WC: I was having problems setting up every night, where the legs to my cymbal stands would touch Muzzie's cords, and it was just neater to have the rack set up. I've been talking to a gentleman named Tom Falicon about making me a custom cage. We're talking about doing something a little bit different, maybe in '91. Tom's a great guy and he's doing some great work. My cage isn't going to have girls hanging off of it or sharks swimming around it [laughs], but it'll be something different.

AB: You've got a second hi-hat and a second snare in your kit at the moment. Are those more recent developments?

WC: The second snare was always there. During my Berklee days, I busted snare heads all the time, which became a problem. I was into 6 1/2" snares at the time, and I always kept a 5" or even an 8" on the side—just something that was loud and full. Then I started to incorporate playing two snare drums within a song, maybe keeping one off and one on. I used to play a timbale on that side, too.

As far as two hi-hats, I really liked being able to have both the K/Z combination and the two bottoms. The K/Z is a little higher-pitched and a little tighter. If you loosen it, it has a really nice open sound. I'm leaning towards getting a pedal for that and putting it next to my kick drum pedal and trying to play a bit more lefty by using my left kick pedal on the bass drum and my right foot to keep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time on the hi-hat.

AB: On "Time's Up" I noticed you used both hi-hats.

WC: On "Time's Up" I basically play the 13" hats like a ride cymbal. I'm whacking them pretty hard. The sound can still be a little sloppy, but not overbearing, so that you can still keep time on your hi-hat. Part of the reason I'm doing that on that song is because it's a habit. But it does sound interesting.

AB: How about practicing?

WC: Practicing is a weird thing for me. Actually, I get on myself a lot because I don't have a regimented schedule. I never did, and it scares me sometimes, especially on those nights when I don't feel I played what I should have. Sometimes when I don't play for six or seven days, I at least try to pick up my bass or piano and work on some music or play scales. I do carry a pad in my suitcase when I'm on the road. I also have a practice pad kit when I'm backstage.

AB: You've also been playing live pretty steadily for a long time now in different situations. That must keep you in form to a certain extent.

WC: That's true. There was a time when I didn't take the drums out of my car. At that particular time I was playing with different people; with some of the artists I was reading music, and with others I wasn't. I had just met Vernon, and I joined the Black Rock Coalition, so I was playing with different artists in the BRC. Plus I was still doing jazz things and playing at a club in Harlem with a singer named Bemshi Shearer, and we did everything from Abbey Lincoln to Jimi Hendrix. On that gig I had a kick drum and a 10" tom, and what I call my dual cymbal—you can ride and crash on it—and a cowbell and some hi-hats, because the room was so small. I still listen to those tapes. I did some really creative drum solos with just that three-piece. So those situations can really teach you and keep you on your toes.

AB: Something a lot of musicians have become a little more concerned with lately is ear protection. Is that something you think about?

WC: I've always worn ear plugs. There was one incident when we were in Michigan: I was having problems with my drum pedals, thank God. I was down on the floor fixing my pedals, and my monitors were high up on cases, so that when I was sitting on my drum seat, they would be pointing right at my ears, left and right. The monitor guy walks in, and he's smoking a joint—just a totally loose guy. All the faders were up, and he switched the PA on—everything fed back and jumped out of the speakers. I was on the floor and I just shook my head like, "Why is this guy even working here?" So after that, even when I walked on stage with the Stones—I mean, that's a professional gig, but it doesn't mean somebody can't screw up, and that could change your career. So I put them in when I leave the dressing room, and I also use them when I practice.

I know now I'm in a loud band and I have a responsibility of playing at full volume, but if I ever get married and have children, I'd like to be able to hear them

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call me dad, you know? It's something I've become more serious about, because I do this full time.

AB: How about back problems? You sit pretty low.

WC: I haven't had back problems since I switched to using thrones with backs on them. When we first started to tour, I was leaning towards my left and I didn't know it. Kenwood Dennard really hipped me to little things like that that changed my playing. So I decided to go out and get a chair with a back on it. I'm endorsing the Roc-N-Soc *Motion Throne,* and I don't play without it.

AB: How about fitness? You look like you might do some lifting.

WC: Actually, I don't power lift, because power lifting tightens my forearms. When I go to play subtle things, all of a sudden it's not swinging anymore. What I try to do is keep my arms really loose and try to stay in shape. I love bicycle riding and jumping rope. I usually do that every day, especially before I go on stage. I try to do about 500 of them; I think you have to get that heart pumping. I also do sit-ups, a lot of stretching, leg lifts, and push-ups.

AB: Something we've discussed before is your bass drum sliding forward. You still use something to keep it from sliding, right?

WC: Yes I do. I don't know what happened to the company—and anyone reading this who knows I wish would contact me—but there was a product called *Drum Brake.* I've still got one, but it's falling apart. When I was young, everybody had clothes lines or extension cords or something to keep the bass drum from sliding forward. And the *Drum Brake* was a clean-looking, really hip solution to something that's a drummer's nightmare. The hi-hat for me was even worse than the kick drum, but Pearl makes a really great stand that has retractable spiked feet.

This goes back to what we were talking about before about settling for less than what you want. There's so much to drumming—carrying stuff around and setting up and breaking down, making sure the cymbal is right and this and that.... I don't think we should settle for clothes lines and nails. You should be able to be comfortable while you're playing.

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AB: You've been comfortable playing Pearl's *Custom Z* kit for a while now. Tell me a little about that kit.

WC: When I first heard the *Custom Z* drums, I thought that was the angle I needed to get the sound that I've been working on for years—and that I'm still working on—creating a sound and a voice of my own. I was at a clinic at Cooper Union with Dennis Chambers, Gregg Bissonette, Steve Ferrera, and Tommy Campbell, and there was a point where all four guys were trading fours, and you could hear Gregg's *Custom Z* kit the most out of everyone's. It had the most distinctive sound. Even when he was just playing a pocket, the voice was very distinct. It was very warm and full, and it had a loud kick drum, but it wasn't overbearing, and the snare was just cracking. And the toms were very powerful but very clear. And that's what I was looking for. I wanted some volume, and I wanted a really distinct, clear sound.

I had listened to a lot of jazz drummers when I was growing up, and to me big sounds began with Papa Jo, Max, Elvin, Philly Joe, Blakey—and on those older records they recorded by just hanging mic's in the studio. You would hear the volume and the technique and the tone. When you heard Elvin you knew it was Elvin. And that's the kind of concept I'm trying to transfer over to rock 'n' roll—into my playing in general, but also in this band.

Since Living Colour is a different-sounding band, it's an opportunity for me to create my own sound in a different environment. It's not like I'm trying to get my own sound with Michael Jackson or Anita Baker; I'm trying to get my own sound with a band that's creating *their* own sound. So it's a perfect chance for me to take advantage of that. But I also don't want to be thrown into one category; I still want to do sessions and maybe tours with other people and still have that mentality. But whatever happens to me in this business, I would at least like to leave a mark of creating something that is mine and that people got into.

AB: We were talking earlier about your taking the history of drumming into account in your solos, which seems to be part of what you'd like to leave as your "mark." You were also telling me about maybe putting samples of Stravinsky into your solo—mixing different genres and styles within your own sound.

WC: All that stuff is a part of me—African drumming, Afro-Cuban music, Latin jazz and the stuff that Dizzy Gillespie did. That stuff changed the shape of music. That's part of my culture, so as a drummer and an artist, I want to bring those things to rock 'n' roll. And that doesn't mean it's a racial thing. I heard Bonham and Mitch Mitchell and Cozy Powell and a few other guys when I was young, and I thought, "Wow, they're doing something different." It's all universal; it's all connected.

But I still feel strongly about being black and being an Afro-American, and coming from a great lineage of creative, talented, and intelligent people. It makes me feel proud. I wrote "Pride" because of that, and that is a big reason why I play

William Calhoun, the rhythmic powerhouse behind Living Colour, has selected SPIKE drum Trigger as an important addition to his live drum set up. SPIKE offers Will the ability to trigger any drum machine, sampler, or sequencer with all the sensitivity and feel any world-class drummer or percussionist would need. SPIKE's unique design allows for convenient placement in and around your kit. It can be positioned inches above your hi-hat, between toms, even next to the rim of your snare drum for instant access to any sound, like gated snare, reverberated rimshots, hand claps, or fat power toms.

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the way I do.

People talk about influences, but influences aren't always drummers and musicians, you know. As a kid I always looked up to Muhammad Ali in a big way, because at that time very few prominent black athletes spoke out about civil rights in the armed forces. That's the sort of place I get my influences from, and maybe that's why drumming isn't my only source of inspiration. No matter how many grants you get, how many gold and platinum records, you don't lose that perspective. Those experiences are also what keep my drumming alive more than anything else. That's the pipeline. That's the blood that just travels through the veins of what I'm doing.

My mom is actually my heaviest influence. The thing that makes me the happiest is that I can help her out with whatever she needs. She sacrificed so much to raise the three of us and to expose us to art, take us to ballets and the circus and Radio City Music Hall—and on top of that, to the best schools. And the fact that I can turn around and give her whatever she needs—that's my ultimate high.

You know, being "successful" is not drum endorsements or being able to tell people how Mick Jagger is and that kind of stuff. I mean, this next Living Colour record could flop, and you might see me on a street corner selling my platinum *Vivid* record! [laughs] But really, if *Time's Up* doesn't happen, it's not going to drive me crazy—because I busted my ass and put my blood, sweat, and tears into it. It won't fail because I got lazy. My mom always told me, all you can do is the best you can do. And if that's not enough, at least you know you did the best you could do.

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Technology Vs. Drumming

by Roy Burns

As a veteran of many studio sessions, I read with great interest the comments of several producers in this past September's *MD.* Many comments were encouraging, especially one regarding drum machines: "They are good for demos, and that's it." I quite agree.

The most alarming point of view was this one: "We recorded the hi-hat first, then the snare and kick, and finally the toms and cymbals. We got a great drum sound." This disturbed me greatly—so much so that I decided to write about it.

It would seem from this last comment that the obsession with getting a "killer" sound became more important than the quality of the music itself. To hire a talented, polished, professional drummer and ask him to record each part of the kit separately is to dehumanize both the drummer and the music.

I also noticed the speaker referred to a "we." *"We* got a great sound." It seems as though producers and engineers want to "make" the music, not just produce and record it. I have often felt that a certain jealousy towards musicians exists on the part of engineers and producers. Let's face it: Without musicians, these people would have nothing to do! *We* are the players. *We* are the ones with the magic.

To be fair, most of the producers interviewed seemed to be very appreciative of good drummers. They are the type of producers who usually produce the best-sounding records. It's just that it is a bit alarming to see more and more technology dehumanizing the drums.

Buddy Rich was a man after my own heart when it came to the studio situation. He would insist that his band set up the way that they did when they played live. One engineer, so the story goes, told Buddy, "This is not the way I record. We separate the band in various parts of the room to get the best sound." Buddy responded, "Well, that's not the way *I* record. We set up just like when we play live. They've recorded us live many times with no problems. You should be able to do at least that good in the studio."

The other story that appealed to me was when the recording engineer approached Buddy's bass drum with a huge blanket. Buddy said to him, "What's that for?" The engineer replied, "To muffle the bass drum. It'll sound better." Buddy said, "Better than what? That's the way my bass drum *sounds.* All *you* have to do is record it."

> *"We* are the players. *We* are the ones with the magic."

I will be quick to admit that when I was doing studio work I usually complied with such requests. First of all, most studio work is for someone else's album. Also, it is a fact of life that if you are uncooperative in the studio, word gets around and you won't get many calls.

However, if it's your band, you do have more clout in the studio than the average drummer. You certainly have the right to be part of the decision-making process as far as what type of sound is desirable and how you are going to achieve it.

What bothers me most is not that engineers and producers enhance the sound of the drums in recording. It's just that as technology takes over, records begin to sound the same. Popular music today is at a low point in terms of creativity—and yet we have the technical ability to record it perfectly. Again, it seems as though our obsession with "perfect sound" is getting in the way of the music.

Don't get me wrong; I don't want to turn the clock back. I'm not suggesting that we go back to recording bands with one microphone. (Although it is true that symphony orchestras have been recorded with a minimum of mic's with great results.) I just feel that drum machines, overdubbing, multi-tracking, and so forth sometimes get in the way of a good *performance* by an accomplished drummer. This is not to say that electronics aren't useful in *practice* situations, though. Drum machines are great to use as click tracks, or for establishing grooves and then playing along to until each groove feels comfortable. Technology is here to stay, so you may as well become friendly with it. And in the recording of commercial music where lots of electronic sounds are used, more complicated technology becomes necessary. But the fact remains that drummers practice their art for many years, and in recording situations I would like to see them play more naturally whenever possible.

Over the years I have purchased many studio recordings of all kinds of music. These recordings are usually more musically antiseptic than live recordings, but they are acoustically cleaner. And, I will admit, some players can even manage to sound inspired in the studio, which is a real accomplishment. (Drummers must be flexible, extremely open-minded, and very capable to create a "live" feel in such a controlled environment.)

But I also own a great many "live" recordings. The energy, spontaneity, and drive of these recorded performances makes them so much more exciting than most studio recordings. Sure, you might hear the cash register clattering in clubs, or the occasional scream at a concert, but I personally like all of that. That's human; that's the way life is.

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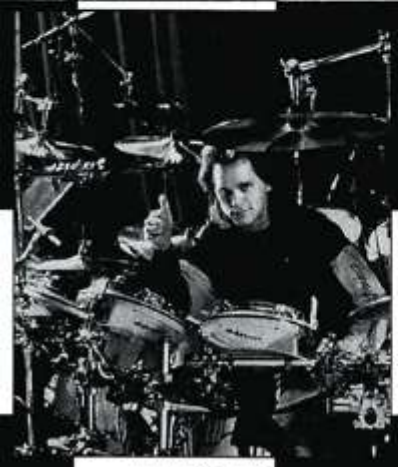

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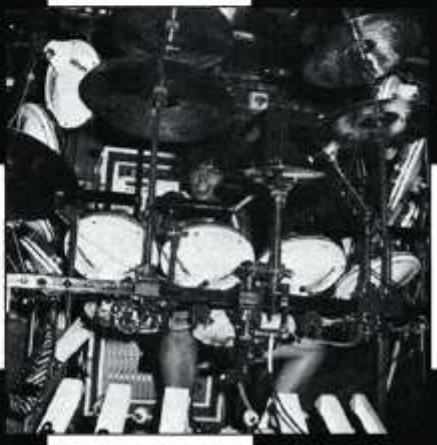

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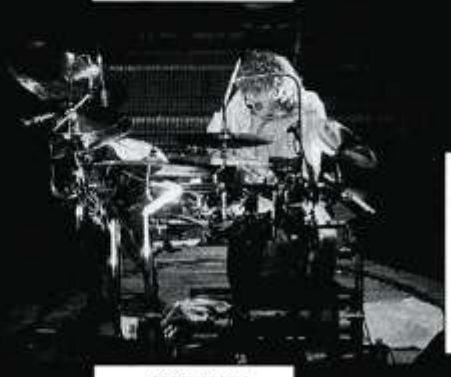

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continued from page 6

a few years ago. Instead of hindering my playing, constant use of headphones has improved it. I have much less discomfort after playing. Overall control, dynamics, and tempo are much improved when the way in which I hear my drums is not overwhelmed by stage volume and sound pressures.

I'd like to thank Rod for mentioning his hearing problem. We can all learn from this, and hopefully save a little of our hearing for the future.

Stephen C. Tassler, M.D.
Park Ridge IL

Drumshops: Take Note

I felt a compelling urge to write in response to Daniel's letter [August *Readers' Platform]* concerning the inaccessibility of sticks and heads in his (previously) favorite shop. Personally, I've never experienced a store where the customer had free access to the stock of heads. On the other hand, there are several local retailers where customers can browse and roll all the sticks they might desire. In any case, sticks and heads rate as small-ticket goods compared to, say, drumsets.

In years of drum consumption, I'd never seen any outlet that let the customer test-drive drumsets. But recently a new store opened here in north Dallas—one of a national chain. They have a large, well-lit and stocked showroom upstairs, somewhat insulated from the rest of the store. Drumsets of most major brands are set up, complete with racks, stands, and cymbals. The kicker is: Ask at the counter, and a salesperson will hand you a pair of demonstrator sticks so you can *play* the kits on display!

I am currently considering the purchase of a new kit. I've been playing Gretsch exclusively for 18 years, but my fanatic allegiance to Gretsch has not prevented me from making the rounds of this new showroom and playing every kit I found even remotely interesting—just for the sheer enjoyment of playing and listening to the variety of gear. I recently bought some cymbals from this same store, and it was purchasing made easy. Not only were the prices terrific, but their demo policy allowed me to take prospective cymbals off the shelf in the separate cymbal room (accessible for hands-on browsing without sales assistance, if so desired) and put them up on a display kit where I could *hear* my prospective purchase being played in the context of a complete kit. To my mind, this is a vast improvement over any other method of shopping.

This is not a compensated testimonial. It's just that this store's policy has made me a well-satisfied, steady customer. The whole experience serves as a stout reminder that merchandising is not static. Businesses change in response to their pursuit of profit, and *that* stems, first and foremost, from happy, satisfied customers who constitute steady business. So, Daniel: I'm glad you wrote to *MD* to air your grievances. I hope you communicated as well with the management of the shops you're dissatisfied with. As businessmen they *do* have an interest in your wants and needs as a paying customer—because they know somebody else wants your business, too.

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continued from page 12

interested in a double-pedal system. My problem is that I'm left-handed, and play a left-handed drumkit setup. I've never seen a double pedal with the primary pedal on the left and the "slave" on the right. Is such a setup available, or might it be possible to have one switched around?

Jay Rice
Springfield MO

A The catalogs of Ascend (LP Music Group), Drum Workshop, Pearl, Tama, and Yamaha all list left-handed versions of their double pedals. Ask your local drum retailer to check into them for you, or use the *Manufacturers Directory* in the 1990-91 *Modern Drummer Equipment Annual* to get the addresses for the companies and contact them yourself.

Q I just purchased a Ludwig *Classic* kit. I have owned two other Ludwig sets, and I am a loyal customer and Ludwig buff. I have an old hi-hat stand with the *Speed King-type* pedal. I really do love the look of those pedals, so my question is: Is there any way to take the stock footboard off of the current *Modular* hi-hat and put the *Speed King-style* footboard on? If not, is it possible that Ludwig could manufacture one for me? I think it would make the *Classic* even more classy.

Vincent Krajewski
Harper Woods MI

A According to Ludwig production specialist Dick Gerlach, the footboard castings for the *Modular* hi-hat and the *Speed King* pedal (and your older hi-hat) are not interchangeable. So there is no practical way (either for you or for Ludwig) to put the older style footboard on the newer model hi-hat.

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continued from page 27

the gig. In less than a year, I was doing some of these gigs for him when he couldn't make them. So Willie helped me once again. I got into doing some demos with Eric Burdon, and I was working with a great singer named Katy Sagal, who plays Peg Bundy on *Married With Children* now. I also did a little work with Bill Champlin. The next thing I knew, the demos with Eric Burdon turned into a film, a record, and a tour. I did a couple of albums with him that were released in Europe and a film called *Come Back* in Berlin, and I actually had a little speaking part in it as a musician in Eric's band."

It was after that that Braunagel got the call to audition for Rickie Lee Jones. The singer liked him, but Tony recalls it was very difficult, because Rickie Lee couldn't make up her mind. "The audition was a combination of having listened to tapes and looking at charts, some of which I could get through easily and some that were really hard to play. One piece was written out on nine pieces of paper, and I couldn't follow the road map well enough, but I had a feel for the music. When Willie and I were kids, we used to listen to jazz, although I never got much of a chance to play it. I at least had a feel for it, and it was my first time getting into something that 'out there.'

"I was called back to audition a few days later," Tony continues, "and the road manager told me I was the only person called back, except for an old friend of Rickie's, Dave Garibaldi. Garibaldi was one of my idols, and I had been trying to locate him for some lessons. He came in after me, and when he walked in, my chin dropped. 'Oh well, there goes my chance for this gig.' I left and figured that was that. A couple of days later, she told [keyboardist] Michael Ruff the session was lacking the feel she was looking for. It was certainly not that Dave wasn't good; she was just looking for somebody to drive the band in a different way. Michael said, 'You should come hear Tony play tonight at the Blue Lagoon Saloon with Katy Sagal. You'd see him in command of things where he knows everything that's going on, where he's not fishing.' And she did.

"She sat on the edge of the stage and watched me play all night," Tony recalls, "and at the end of the night she asked me to come back the next day and audition one more time. So I went back and after about fifteen minutes of playing some of the same stuff, the guitar player looked at Rickie and said, 'Rickie, I don't know if you're going to hire any of the rest of us, but you'd better hire this drummer, because he's the only guy who has made the band feel this good.' She looked around at all the players and said, 'Okay guys, you're all hired; this is the band.'"

The audition had only been the beginning of Tony's difficulties. It was the time in Rickie Lee Jones' life when her drug use contributed to quite an erratic temperament. "She was very difficult to work for," Braunagel admits. "You didn't get a clear picture of what she wanted, but she let you know you weren't doing it right. She was pretty extreme and a bit tantrum-ish. That was a character-building gig. We were treated like rags some-

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Taka Numazawa

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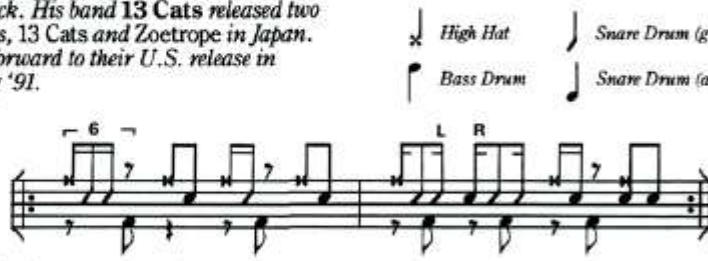

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times, but you had to think about getting through it as a means to an end: If you got through the battle, learned all the songs, and finished all the gigs, then you had accomplished something really special."

Why, though, would anyone put themselves through that for not only one tour, but two? "So I could prove that I could do it, so that I could get an 'in' in this town. Plus they were paying pretty decent money. And I've got to tell you, above and beyond all of that, when we were on, which was very often, there were some magical moments. I improved as a musician during that time, in the way I played, in the way I perceived things, in the way I listened to things, and in what I tried to play. I had a whole new concept going, and I really grew tremendously because I was being pushed to the end of my rope all the time. I had to not only play what she wanted, but things that she didn't know she wanted, but that she liked when she heard them. Every single night, in every performance, we had to create some magic. She just didn't put up with less, and I loved that part of it."

Braunagel's next job was in 1982 with the Divine Miss M, Bette Midler, who also has earned a reputation as a stickler. "Bette is hard to please," Tony admits. "She sometimes has trouble nailing down exactly what she wants from you, but she rewards you when you find it, and she paid nicely, too. Everyone was treated really first-class. We went from limousine to airplane to limousine to hotel to limousine to soundcheck."

Besides the royal treatment, musically, this was also something very different for Braunagel. "It was a show, so I got a chance to play the R&B stuff, because her stuff is kind of R&B flavored. We also did 'Boogie Woogie Bugle Boy' and a couple of disco show songs, plus some classical stuff where I just played effects. It was a three-hour show, but we'd play 20 minutes and then she'd do a dialog for 15 minutes, and so on like that. Every night we had to play the same thing over and over, because the show had precise timing. There were three other dancers who also sang, and they all had steps and props. We'd play one song until the end of a bar, and then it would go into another tempo for eight bars. Then that would stop and it would go to another feel, and she'd do her dialog. Then she'd come out of her dialog with certain words or phrases, and that would start the next song. I had to watch her like nobody's business.

"For Bette, the drummer was the real hot seat," Tony continues. "If something went wrong, she turned around and looked at the drummer. She never abused me or screamed at me, but she'd turn and say, 'It's not right, something's wrong,' just out of her neurosis. And when I'd ask her, 'What do I need to do to make this right?' she'd say, 'I don't know, Tony, you were probably doing it right in the first place, but I think somebody played the wrong chord, and I just turned around and looked at you. You're going to get it.'

"But she was still a pleasure to work for," Tony insists. "She treated the musicians like real artists. It was like being in a big Broadway show every night because there would be this feeling just as we

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were ready to go on, and we'd all get excited and nervous."

After his time with Midler, Braunagel began working with Bonnie Raitt. Raitt had seen Tony playing with Rickie Lee Jones at the Universal Ampitheatre, and was impressed with the band. "She had heard of me," Tony recalls, "and the keyboard player and the sax player in her band knew she was changing drummers and said, 'You know, with the style of music you're playing, and the type of person you need, you're really foolish if you don't hire Tony Braunagel.' At the time, I was playing with Etta James at the Vine Street Bar & Grill, and Bonnie called me up one night and said, 'My friends are telling me that you're the drummer for me.' I knew some of her music, but I didn't hear a lot of her stuff until after I got in the band. A couple of days later, I went and played with her, and after one song she said, 'That's it, you're hired.'

"After the audition, Braunagel immediately started playing with Raitt, and has been with her since, although he hasn't worked on all the records she's released since he joined. Tony admits that this sometimes bothers him, "But it's usually the producer's choice, and you're not always the guy the producer wants or usually uses. Producers use the musicians they know and are used to working with. I've been on the other side of it, where I'm the session guy, and the band's drummer is having to sit on the sidelines. I did get to work on her last record, *Nick Of Time.* She's only done two since I've been around; one was finished just when I began with her. She had been dropped from Warner Bros., so there was a long gap until *Nick Of Time.* But I stayed with her through the thick and thin. I really enjoy playing with her. It's a family."

Like Rickie Lee Jones, Raitt also admits to having been a substance abuser until a couple of years ago. Did this ever make her difficult to work with? "She was always a sweetheart. If anything, sobriety has made her...not difficult to work with...but it's made her think about and speak her mind more about what she wants. She's clear and she's focused, while before, when she wasn't clear and focused, she just left it up to the guys. It was truly a jam sometimes. I got a little spoiled from it, but things change. Now she's more demanding about what she wants. She wants things at certain tempos, and she's liable to change the tempo from day to day, but that's her prerogative, it's her gig. She'd like things that are off the record to sound like the record, whereas before, we never learned anything to make it sound like the record. We learned the song and played it the way we played it. It's just a different way of dealing with things now. I don't mind it. When it first kicked in, it was a little shocking, and I'm sure I made a few faces and a few comments, but I choose to work with Bonnie and I have to work under the conditions she wants to work. I love her enough to do that for her. She's a great lady. She's got a lot of heart."

One of the ways Tony has become more focused with Raitt's music is by using two Seiko metronomes on stage, just to set the beginning tempo of each song. "I don't leave it on throughout the whole song and use it like a click track; we just start at that tempo, so at least every night we start each song correctly. With Bonnie's music, you have to be able to breath with it. The ideal is not to let it

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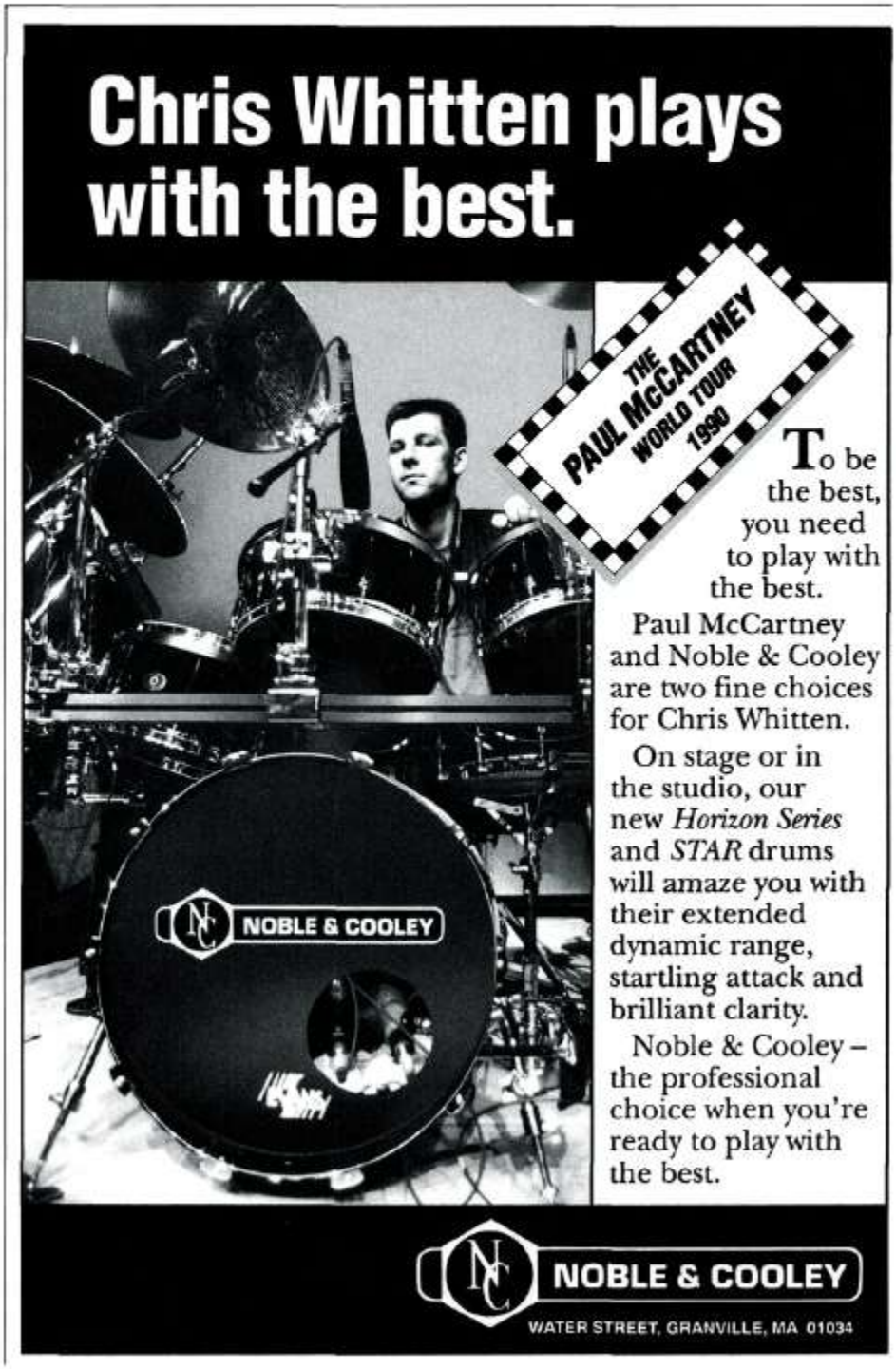
rush or drag, but depending on how everybody is playing that night, the excitement of the night, the room's acoustics, and how she's singing, sometimes the tempo will creep forward a little bit. Maybe the verse will have one tempo and the chorus will have another tempo. Next to my song list, the tempos are all registered, although they can change. On ballads I tend to play on the back of the beat anyhow. I prefer being on the back of the beat. Sometimes with rock stuff, certain performers want you to be on the front of the beat, and I usually have to be asked to be there, although I don't mind being there. Having the two metronomes, if we segue from one song to another quickly, I can dial them both up."

Known for being a pocket player who, as he says, sits on the southern side of the beat, how would Tony suggest learning the art? "I would say, first of all, one should listen to certain types of music. I would listen to a lot of blues, like Freddie Below, who played on a lot of that Chicago stuff, Jimmy Reed, Willie Dixon, Muddy Waters.... You'll hear a certain style, which almost sounds drunk sometimes, but it's there. It doesn't lose it, but it keeps a certain atmosphere going. If you played right down the middle of the pocket with that, it would sound odd, as if you had clapped on the one. Listen to a lot of the soul music that came out in the '60s and early '70s, and you'll get an idea of how Al Jackson played and all those other guys.

"Technically it's hard to teach to someone," Tony continues. "You might put the bass drum right in the middle of the beat, and the backbeat will go maybe a little behind that, but still keeping the same tempo. The right hand, which is your ride, and which will kind of lead you, can do one of two things: It can stay out of the way and become really subtle while the kick and the snare keep the backbeat. So it ends up swinging without actually turning it into a dotted quarter-note or 8th-note feel. The hi-hat can also be right on top of it, maybe in front of the beat, while the bass drum stays in the middle and the snare drum in the back. The whole thing creates this kind of wobbly beat that is a totally different feel than playing right down the middle of the pocket. But you wouldn't want to play that style with everything you do."

Tony goes on to say that one of the other styles he has spent some time mastering is the New Orleans second-line feel. In fact, in recent years he has had the opportunity to work with Ivan Neville and Leo Nocentelli of the Meters. Tony also works with Dennis Quaid & the Swamptones, playing what he describes as Texas-Louisiana rock 'n' rhythm & blues with a lot of zydeco influence. With a record pending, Braunagel says that he enjoys the writing outlet and the opportunity to be more than a sideman.

For fun last year, Braunagel was a part of the Monday night jam rhythm section at L.A.'s China Club, which saw such notables as Elton John, Michael Bolton, John Entwhistle, Sam Kinison, Gary Busey, Jeff Baxter, and Les McCann sitting in. Tony says that the highlight of this gig for him was one evening when at a certain point, all the musicians left the stage except for him. "I looked up," Tony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recalls, "and here came Branford Marsalis, Danny Kortchmar, Don Henley, Bruce Springsteen, Sting, Bruce Hornsby, and Herbie Hancock, and they turned to me and said, 'You're the drummer.' We did about five or six songs, and it was really a blast."

Braunagel's main gig, however, remains Bonnie Raitt, whose four Grammies last year happily raised Tony's visibility, "and my endorsees are very happy about that, too," he adds with a smile. "I have endorsements with Gretsch, Sabian, Remo, Vic Firth, PureCussion, May EA, and Danmar. It's brought me a certain amount of work, but it's also gotten in the way of getting more work, because I think some people now think, 'Tony's playing with Bonnie. He must be out of town.' My studio work has gone down in the past three or four years. Although I don't think there's much studio work out there, anyway. There's a handful of guys who do it. I think the fact that drum machines replace drummers more easily today is part of the reason. I found myself doing a lot of live work anyhow when that change came around. I called my friend Mutt Lange one day a couple of years ago and said, 'I can't get any studio work.' He said, 'Tony, I don't use a drummer. If you were living here in the same town as me—and you're one of my best friends—I'd still have trouble using you. We're all using computers and machines now; Either you learn to program or just continue being a great live player. I had to make a decision if I wanted to wait in line to become a programmer, but I'd really want to be hired as a drummer anyway. I'd like to do more studio work, definitely, although I wouldn't want to stop doing the live work, because I love that, too."

While Braunagel uses computers to write, he utilizes no electronics whatsoever with Raitt. He simply enjoys his acoustic Gretsch drums. "They have a particular mid-range growl, which is the best way I can put it. There are a couple of other drum companies that have that, but they don't have the volume that goes with it. I can play them loud or soft, and they always come across the way I like. And they always come across better on tape than I feel they do when I'm recording. I hadn't used Gretsch snare drums until recently. I always used a Ludwig *Black Beauty* or their standard chrome model. But recently I made friends with a guy named Bill Detamore of Pork Pie Percussion, and he said he could make modifications on snare drums that might not have sounded great before. So I gave him the challenge. I took him something from the late '50s, a 4" Gretsch piccolo with the round badge on it. It had black plastic on the outside of it. Bill took the plastic off, and we left it plain maple. He worked on the snare beds and the edges, and we put a new throw-off on it, and it became my favorite drum. I was never partial to wood snare drums before. It sounded so good that I called Gretsch and told them they should start making piccolos again. Gretsch tried to make one about a year ago, but they couldn't get the throw-off to work just right, so Bill and I have come up with some modifications, and we're working on some designs to bring back the piccolo drum. I have the prototype, which I've been playing, and it sounds great. I'm going to try it for a month and a half on the road, and then we'll send it to Gretsch."

Another unusual aspect of Tony's kit are the two 10" timbalitos he keeps beside

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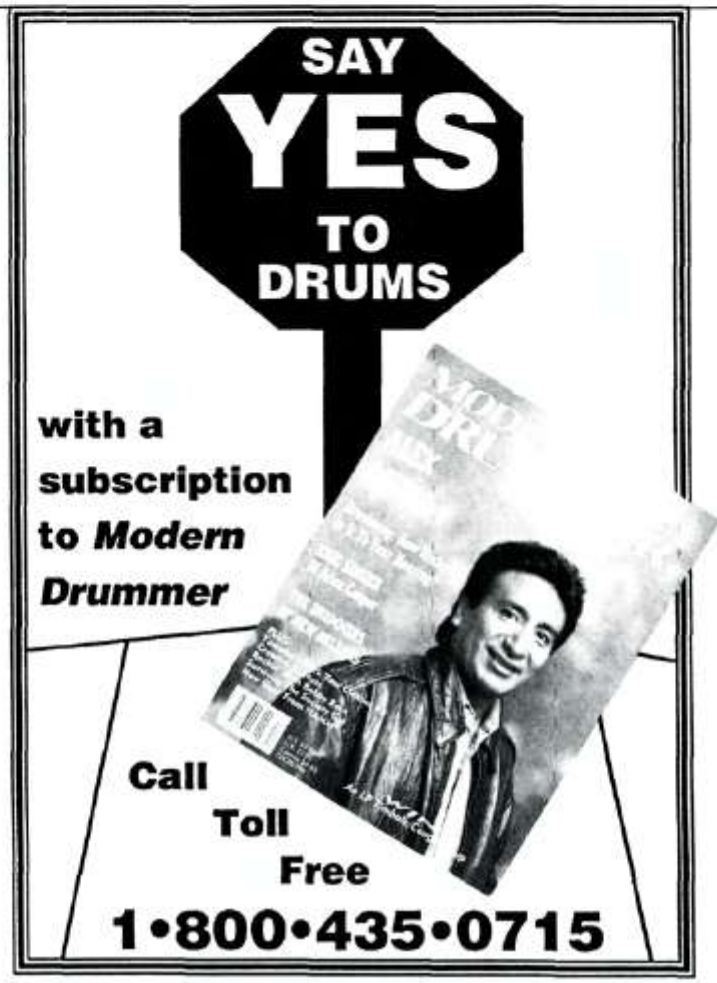
his piccolo drum, which he uses on Raitt's more reggae numbers. He also has another setup with a 20" bass drum, one cymbal, and a hi-hat, which he plays out front with brushes for two songs in the middle of Bonnie's show.

It seems that at age 40, Tony Braunagel is really coming into his own, although "Your mortality kicks in right around this time," he admits. "You do realize that certain aspects—such as the traveling and schedules and the amount you put out physically to play—these will become limited. To compensate you exercise, eat right, take good care of yourself, and get a lot of rest. Try not to overbook yourself or spread yourself too thin. When I was younger, I would do three gigs in one day. I can't do that anymore. The physical things start to creep up way before you're 40 when you're a drummer. I know guys in their 20's who have problems with their hands and wrists and shoulders. I've had problems on and off, and I learned to deal with them over the years. I place my drums and cymbals in a different way so that I don't have to reach or shock my shoulders, elbows, wrists, and joints. I put my hi-hat out further so that every time I hit the bass drum, I'm not pounding my pelvis out of shape. Chiropractic care has helped a lot, and acupuncture, acupressure, meridian therapy...this could fill a whole other article. I try to keep myself in shape so I don't look 40, although I'm not trying to hide anything.

"There's something great that goes along with being 40," Tony continues. "If you hire me, you get a lot of experience and wisdom thrown in. Someone younger might not have had that playing experience around the world. I still love the traveling, although it does wear on me more than when I was 25. Then, I could live out of my suitcase year-round. "Honestly, the road work does get to be hard after a while," Tony continues, "but it would be hard to stop doing it because the playing part of it is a lot of fun. The traveling part is the work.

"Now I'm trying to do more things at home like songwriting, and I'd like to get back into the studio more, although I wouldn't stop going on the road with Bonnie or even Dennis Quaid. I do start to wonder, 'Gee, am I going to be doing this when I'm 45, 50?' And then I look at Buddy Rich and think, 'Look at the powerhouse that guy was right 'til the end.' As long as the style of music I love to play is still around, I'm sure I'll still be playing. I won't stop."



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PedalOverhaul

There are many drummers who can't afford new, more reliable equipment, and therefore must make do with what they have. I was in this situation with my pedals, which were breaking frequently. These were the type with a steel band extending from the beater clamp to the tip of the footboard. Before long, this steel band straightens at the ends and breaks away from the pins that hold it in place. Repeatedly re-bending the ends will cause them to break off. The solution to this problem is simple. First, knock out the top and bottom pins holding the band in place. Second, using the steel band as a length reference, separate a piece of old bicycle chain (or use a replacement chain for a chain-drive pedal) that matches in length. Third, replace the pins, with the chain in place of the steel band. The result is a smoother and more durable pedal.

Finn Johnson
Norfolk VA

Quicker Drumkeys

I'd like to pass along a time-saving tip that I discovered quite some time ago. I found that I could snap the drumkey shaft from a Pro-Mark *Ratch-It* or PureCussion *Power Ratchet* into a Skil *Skil Twist* cordless power screwdriver. This gives me a fast and powerful "speed key." I've found that by using one *Skil Twist* in each hand, I can change heads in a fraction of the time it would normally take with a traditional key.

Tim Pleger
Green Bay WI

To make your own "speed drumkey," take a standard drumkey and hacksaw the shaft off below the T-top. The bottom shaft of the key can now fit into a standard hand drill (better known as an "egg-beater drill").

Ron Olmi
Philadelphia PA

Inexpensive Maracas

Obtain a L'eggs brand pantyhose "egg" and fill the smaller portion of the shell 3/4 full with popcorn kernels. Assemble the egg and seal with electrical tape or other temporary adhesive. The egg is palm-sized and can be held very naturally. Different volumes of kernels and kernel substitutes should be tried. Once you find a sound you're happy with, you might wish to permanently glue the egg and remove the tape for a nicer appearance.

David Krasnow
Needham MA

Removing I.D. Badges

When removing I.D. badges from a drumshell for recovering purposes, most people attempt to pry them off with a screwdriver or chisel. This usually ends up damaging the shell, ruining the badge, or both. A better way is to use an electric drill. Working from the inside of the shell, use a drill bit slightly larger than the end of the grommet you want to remove. With the drill set at a slow speed (if possible), drill the end of the grommet where it is flanged over. As soon as you have drilled the flange off, you will be able to push the grommet out and the badge off. You can usually just pop the grommet and badge back into place after recovering your drum. They will generally stay in place, but you can put a small amount of glue on the sides of the grommet to hold it in place if you desire.

Blair Holden
Grand Rapids MI

Useful Wrapping Tape

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touring in '72, and I wouldn't have been back in England for ages at a time. So I thought that I might as well end it then. Besides, Barrie was always in the background anyway, so I knew I wasn't going to put them in a difficult situation. You must understand that back then, we didn't have any time off; it was non-stop work, and I wanted to spend time with my wife."

When he left Tull, Bunker did not abandon his drumming. Besides playing with artists like Robin Trower, and more recently with Manfred Mann, Clive has done lots of sessions and jingle work. He now works with bands and plays live whenever he can find the time. In addition to music, Clive is a successful businessman, owning an engineering company and a thriving dog kennel on a farm in Central England. "In case the music side of things should crash, I have something to fall back on," he says.

Does Clive have an overall feeling that sums up his thoughts on Tull? "I'm totally distanced from the band at this point, so I can fairly say that they're one of the best bands in the world. I think Ian—as a writer and because of his insights—is one of the best musicians to come out of England. One of the things I'm most proud of in my life is to have been associated with something that good. The great part is that it's gotten stronger and stronger over the years."

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Barriemore Barlow

When Barriemore Barlow stepped into Tull to replace the newlywed Clive Bunker, the band was on the eve of their biggest worldwide success. *Aqualung* had broken open the floodgates, but *Thick As A Brick,* their next release and Barlow's first with the band, jettisoned Jethro Tull to superstar status. The '70s was a decade of touring for Tull, and Clive Bunker's assessment that the road work would be non-stop was certainly accurate.

The '70s also proved to be the decade that Jethro Tull took their most progressive musical risks. 1973's *A Passion Play,* like its predecessor *Thick As A Brick,* is a 40-minute (give or take), continuous piece of music, and also like *Thick* is replete with an everything-but-the-kitchen-sink approach to style. Variations in texture, rhythm, mood, and dynamics abound on *A Passion Play,* often a result of the extraordinary presence of Barlow—a connoisseur of spontaneity and imagination.

Barriemore's style was obviously a departure from Bunker's. How did Barlow deal with replacing Bunker? "It was vastly different playing, certainly," he concurs. "I was very lightweight compared with Clive, although musically we had very similar backgrounds. I didn't feel the drummer's seat in Tull was mine until after being there for four or five years. I felt I was living in the shadow of Clive, because I think that Clive's playing truly had a lot of character.

"But listening to that era of Tull music

is awful for me," he adds. "I've always admired people who invent—and on a percussion level I admire inventors of rhythm. I tried to strive for that in Tull, but now I go to great lengths to advise the drummer in the bands I'm managing *not* to play anything like I used to play in Tull, because it was so busy and over-the-top."

What does Barrie ascribe that flamboyance to? "That was mainly due to the fact that we didn't know what Ian was going to sing over the music, so it was like a bunch of backing tracks. I'd be so disappointed—not all of the time, but often—when I'd hear the result of what Ian was doing over our tracks. Had I known what the vocals and strings were going to be—or whatever else was laid down later—I wouldn't have played half the shit I played, because I felt it got in the way."

When asked what sticks in Barlow's mind the most about Tull, he sarcastically retorts, "I remember something about a guy standing out front with a flute." When pressed, though, he relays a humorous incident. "There were a lot of things I remember that were really ridiculous," he says, "like the time we did a free concert in Switzerland. The band's manager at the time was thinking of living there, and he wanted to get on the right side of the Swiss authorities. So we had to play a free concert for the richest country in the world!"

Despite this rather sardonic choice of incident to reminisce about, Barlow does have some complimentary thoughts on the band...well...sort of. "I actually went to see Tull before last Christmas, and they were pretty good. Ian was back to his old self and seemed a bit more relaxed. He's not wearing white suits and trying to look like a space invader these days. He's growing older gracefully. But apart from Ian, I found the current band a little short on character, and that might be because I'm not aware of what they're up to. But I remember the band I was in back then; it was comprised of five characters, and there was a lot of humor. Now there's just Ian, and if you take Ian out of the equation then there's no Jethro Tull. It's always been that way, but I think it's like that today more than in the past. I think back then there was a certain togetherness present, even though there were certainly a lot of internal struggles. But it was so *entertaining,* even for us."

Back in 1974, entertainment was an essential component of Tull's exuberant live extravaganzas. That was also the year the band released *War Child,* a resounding critical and commercial triumph. *Minstrel In The Gallery* followed, and then in '76, *Too Old To Rock 'N' Roll: Too Young To Die!* was released. Later that year, the *Solstice Bells* EP appeared, followed by yet another LP, *Songs From The Wood.* Those mid-'70s years were the most prolific for the group, and there was no change in drummers. Barlow was steadily gaining the respect of fellow drummers not only because of his recorded output, but also due to his amazing live extemporizations. (Evidence of this can be found on the double album

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During Tull's extensive touring, Barlow had grown close with bass player John Glascock, who he had recruited to the band during the *Too Old To Rock 'N' Roll* sessions. Glascock became ill and underwent open-heart surgery, and then tragically passed away soon after in '79. *Stormwatch* (1979) was the last album for both Barrie Barlow and his dear friend Glascock. Says Barrie: "John's death was devastating. He was my closest friend, and [Tull] was never the same without him." After completing the final leg of the *Stormwatch* tour, Barrie had had enough. He left the band in 1980.

Barlow then went on to do various session projects, including work with Robert Plant, John Miles, and Jimmy Page, and he also started his own band for a spell called Storm. But the project nearest to his heart was a band called Tandoori Cassette, which, despite obvious potential, never quite took off.

These days, Barrie is a producer/manager with a newly signed band back in Britain. He's got a recording studio (The Doghouse) on his property, which has been occupied by several bands (Gary Moore, Asia, It Bites, and Bad Co., among others), and he's even got a couple of offspring involved in music, with both of his daughters writing songs, and one also doing vocal sessions. He's enjoying working with the young band he's been managing, and he's certainly as opinionated and cantankerous as ever.

Mark Craney

In 1980, Mark Craney became Jethro Tull's first American drummer, but when he got the job, he didn't know that. That's because when Craney was brought in to play with the band, it wasn't for a "Jethro Tull" album per se, it was originally an Ian Anderson solo project. Those sessions that Craney played on turned into the *A* album, Tull's next recorded venture.

Craney, formerly with Jean-Luc Ponty, Gino Vannelli, and Tommy Bolin, stuck around long enough to do the *A* tour. Does he recall anything specific about his

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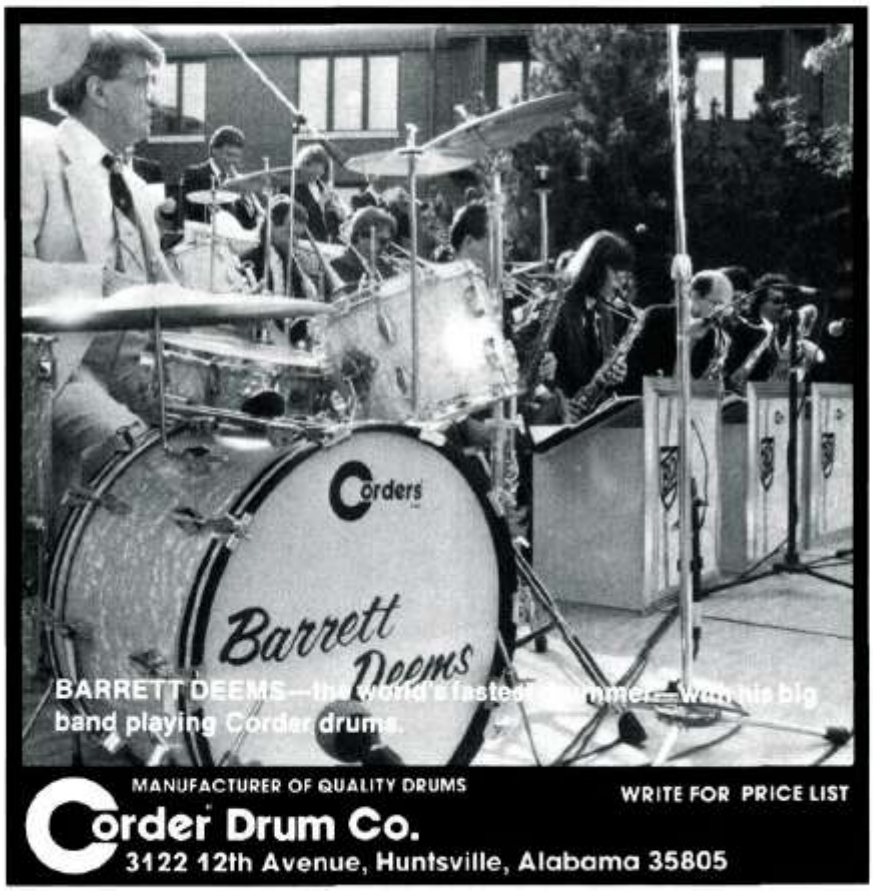
experience? "I listened to Jethro Tull's first couple of albums while I was in high school," Craney remembers, talking from his home in LA, "but I didn't listen to them much after that until I got the gig. They had somebody else lined up to play on the album, but he didn't work out, so they called me up. So I went over to the U.K. and did it. The next thing I did when I got home was to call my friend Doane Perry. I said, 'Well, I guess I'm going to join Jethro Tull,' and he said, 'Mark! Do you realize what this means?' I said, 'Yeah. Now I can finally go out and buy that Sony *Trinitron* I've always wanted.' He was more excited than I was—that's Doane—and as everyone knows, he's got the gig now, so it worked out great. It was kind of a neat transition, and it was perfect for him, because he fits the bill better than I do.

"What I enjoyed the most about Tull," Mark continues, "was the whole English way of life they were into, and spending time over there. The English are known for a dry sense of humor, and I have a pretty dry wit myself. We recorded over there, and between takes we'd ride motorbikes and shoot clay pigeons—wild stuff I'd never done before. It was kind of gentlemanly stuff, but it was lots of fun.

"I also particularly liked the fact that when I joined the band, we took a different direction that was to the left of what they had done in the past. It went into a more modern, adventurous direction, but it was their most unsuccessful album, so they kind of went back to their more medieval hippy-rock stuff. But I did enjoy being in the band during that time."

Mark had a lot of serious health problems a few years ago, although he's now completely recovered and has rejuvenated his career. He explains: "It all started when I had kidney failure back in the summer of '86. I was on a dialysis machine for about a year and a half, and I had a number of other complications. Then I had a kidney transplant the following year. I've been getting better steadily. I had a mild stroke when I had the transplant, so it took me a while, but it all eventually came back. I've been playing pretty steadily since the spring of '89, doing more and more each week."

Craney has been teaching, playing in clubs, and doing sessions with artists like Patrick Moraz, Gino Vannelli, and a host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of other projects. He's also begun to do some producing and co-writing with another artist.

Mark's also a member of the Woodland Hills Drum Club, along with Doane Perry, Vinnie Colaiuta, Gregg Bissonette, Myron Grombacher, and Billy Ward. "We get together and jam at my house," Mark says. "It's the official 'clubhouse.' It all started because we like to hang together, and we used to joke about it, but it started to really be a club. It's always a lot of fun. It feels great to be doing all of this again. I feel like I'm finally at the point where I'm almost 100% there."

Gerry Conway

Among several personnel changes in Tull after the *A* tour, there was, once again, the matter of getting another drummer. By the time the band got together to record the next album, *Broadsword And The Beast* ('82), Mark Craney was back in LA busily working on other projects.

Ian Anderson had admired the talents of drummer Gerry Conway, an Englishman with an established track record who had played with Cat Stevens for many years and on many other albums. So Conway was subsequently hired to play on the *Broadsword* LP and the European tour dates that followed. (Paul Burgess did the American tour.)

Conway—who comes across as quite laid back and unpretentious—credits his friendship with bass player Dave Pegg as the connection to getting the job in Tull. (Pegg replaced John Glascock.) "I was living in the States at the time," explains Conway from his home in a southern suburb of London, "working with an American band who went under the dubious name of Thieves. I had spent three years there, from '78 to '81, trying to get the band off the ground. When Dave called me up, I sort of knew the band was in the throes of death. I was really fortunate that he called at that time, so I flew back here and had a play, and it was agreed that I could join the band. The same day, in fact the very moment I was going to call my old band to tell them I was leaving, they phoned me to say they had just broken up.

"When I was first offered the job with Tull," Conway continues, "I thought, 'Are they sure they've got the right guy?' because I've never been known for technical expertise. I'm very much a feel player, very much from the heart. I don't live for fills; I'm quite happy to sit on the groove, so to speak. Anyway, Ian said he felt confident about it, though initially I was sort of awed by it. It's only over the years that I learned to understand what he requires. In the early days, I found it difficult, because he does think in unusual time signatures. But when *Broadsword* was completed, he got some of the best performances I ever played. I have a lot of respect for him."

How did Conway find his niche in the band, since, as he mentioned, he wasn't as technically affluent as his predecessors? "I knew I could never do what the more technical players in Tull had done before me. Playing all those parts was quite enough for me, so when a fill came up, I would often use that as a rest rather than a blinding fill. Deep down in my heart, the only thing that appeals to me is

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something with a nice groove. So my tendency is not to play fills all that much.

"But I did like *Broadsword* when it was finished," Gerry continues. "I'm not very often that proud of what I do; I can always hear faults when I've played from the heart and not the head. But I did like the end result of that. I guess it was about learning to play accurately using both the head *and* heart," he laughs.

Conway admits that learning all those '70s-era killer arrangements did make him nervous before live shows. "Yes," he begins, "I did suffer from that, and I think that's probably why Ian didn't ask me to do another tour after that. I was an established session player when I left England to go to America for three years. With the band failing and me moving back to England so suddenly, I was a bit unsettled, and it was a culmination of those things that made me feel nervous. But to my surprise, Ian still calls me to do things with the band."

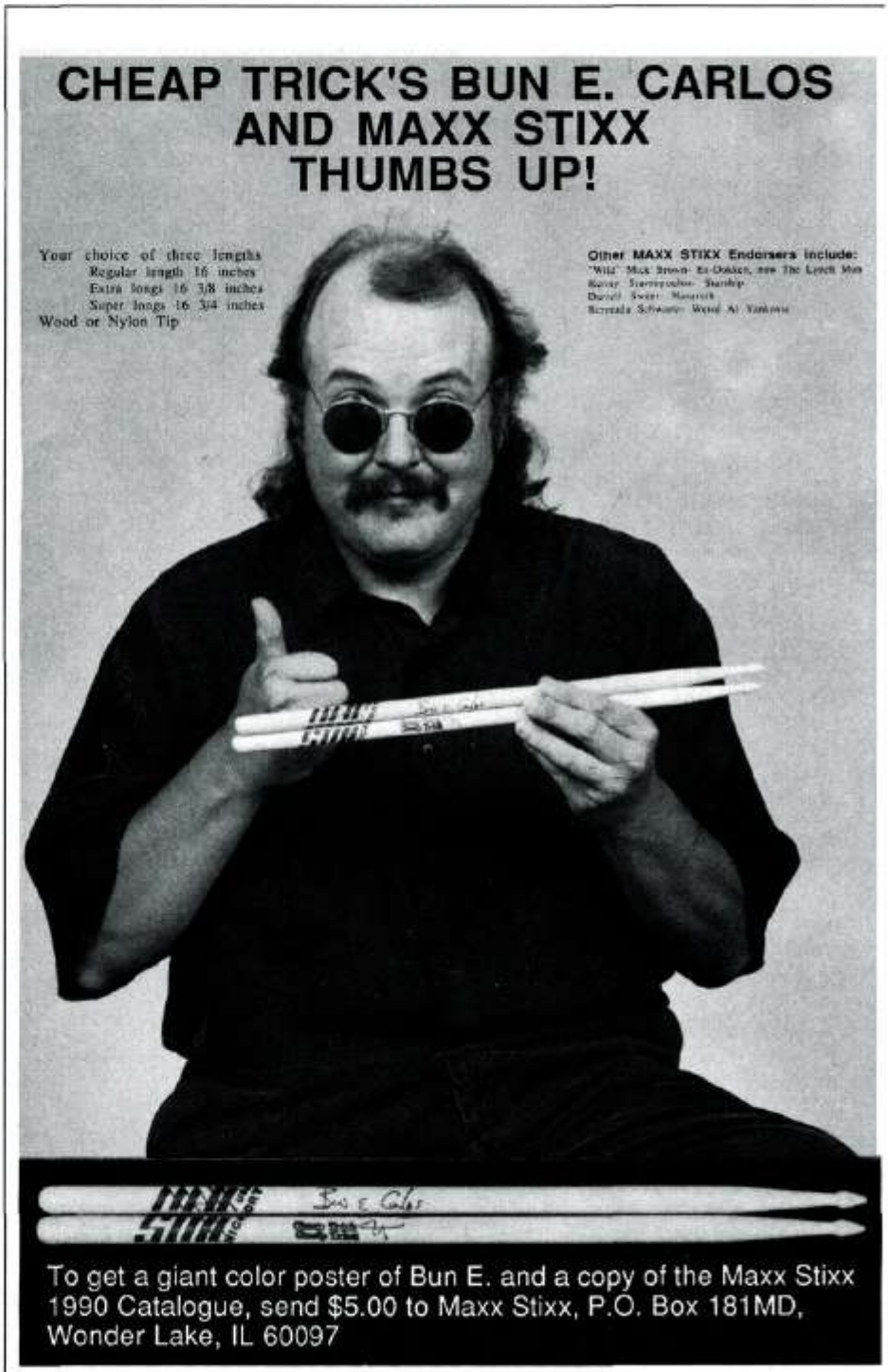
One of the occasions on which Anderson called Conway for his services was in 1987 for the Grammy-winning *Crest Of A Knave* release. Since that time, Conway has been active in session work and touring with Pentangle and artists like Jimmy Ruffin. "When it comes to sessions," Gerry says, "it can be anything. I've got one lined up next week for a toilet paper advert, and last week I did an album for the Japanese rock market."

Conway has also toured America extensively with Richard Thompson. "Next," he says, "I'm going on tour with guitarist Jerry Donahue, who's been a friend for 20 years, and the bass player from Steeleye Span. I'm also coming back over to America with Pentangle this year. I have lots of friends in the folk world, but in addition to that I also play rock, pop, jazz, and funk. I don't have any one allegiance."

Doane Perry

In 1984, Jethro Tull released *Under Wraps,* which was a somewhat controversial release due to its highly electronic nature—an obvious departure from Tull's signature sound. And, similar to Ian Anderson's solo release a year earlier *(Walk Into Light),* it lacked the benefit of a real drummer. Ian Anderson was using computers instead, weaving intricate and complex drum parts throughout. Doane Perry, who had worked with Bette Midler, says that having to replicate pre-existing computer drum parts himself was a bit of a challenge when he joined Jethro Tull for the *Under Wraps* tour in '84. "There was some very imaginative programming for that material, which was very difficult to learn," says Doane, certainly the most talkative and lively of the bunch.

Perry's original encounter with the band actually transpired long before he joined Tull. When he was 16, he got to meet Clive Bunker and the rest of the band during a rehearsal when they played New York's Fillmore East. "I had written Clive a fan letter, and what was pretty amazing was that he wrote me a very gracious letter back, saying, 'The next time the band's in town, come and say hello.' And I did just that. Clive was so incredibly nice—he actually took me on stage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and let me play his drums. He got me passes to all the shows, and I got to watch from the side of the stage. I got to meet the band, but of course they don't remember meeting me. He was such an influence on my playing, and the whole experience was so exciting for me. He had so much subtlety and style, yet he was incredibly powerful. He also had a lot of technique, which, back then, a lot of players didn't possess.

"Anyone who saw Clive live realized what a phenomenal player he really was," Doane continues enthusiastically. "He was a very organic player. I remember saying to him when we met, 'What a great six-stroke roll you've got.' And he gave me a 'What the hell is that?' kind of look. He had been doing it hand-to-hand, but he was doing it so quickly that it sounded like a six-stroke roll. Clive was really good on record, but live he took more chances, and he looked incredibly graceful when he played; there was beauty and theatricality in his playing. And he played, as the whole band did, to the back row of the venue.

"So," Doane adds, "meeting him at that age made a big impression on me. And what's nice is that I get to see Clive whenever I'm in England, as we've become friends."

Doane enjoys talking about practically any topic, and he continues to happily chat about other Tull drummers rather than himself. "I did find playing Barrie's parts very challenging. His style seemed to fit the band at the time that he joined, and maybe to some degree, some of the music was written around his style. It sounded like some of the music was shaped to the way he played. He had a very idiosyncratic style in that he would play these very involved parts that were always changing. He wouldn't play a beat for four or eight bars and then do a normal

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fill. He would do something in the middle of the third bar that would go into the fourth bar—and not where you'd normally expect it. I found it very challenging trying to get a feel like his when I joined. I wanted to play those songs as authentically as possible, while still keeping it comfortable for me. At the audition, I wanted to interpret all the other drummers' parts but retain my own style. I felt Barrie's were the most difficult to learn because he had the most unusual phrasing. But Ian writes in a very percussion-oriented manner. His music lends itself to that free-style rock drumming."

Doane has found a balance within himself concerning his playing with Tull. He's had the opportunity to carve out a stylistic niche on half of the material on 1987's *Crest Of A Knave,* and on last year's *Rock Island.* But while Doane is very active with Tull, the band is not as active live as they were in the '70s. Touring is not as rigorous as it was "back in the old days." So during the downtime, Doane is filling up his calendar with a variety of work.

"When we're off the road," says Perry, "which is more often than in the past, I'm very busy. I'm from New York, and I used to commute from here [LA] to there a lot. But LA is where I'm basically working from now. I do a lot of recording work here, and I've also begun to get into a lot more writing for myself and for other people. In fact, I'm currently doing the score for a documentary on the American Indian with a partner of mine, and we're also playing on it, which is very exciting. I'm also planning to get my own record out sometime within the next 18 months if it's possible to find the time. With a partner I recently bought what used to be Missing Persons' studio. It's great to have a place to work on your own stuff, but managing it

"Dreams and goals. Set them, go for them and don't destroy them by wasting your time on drugs."
Dave Weckl
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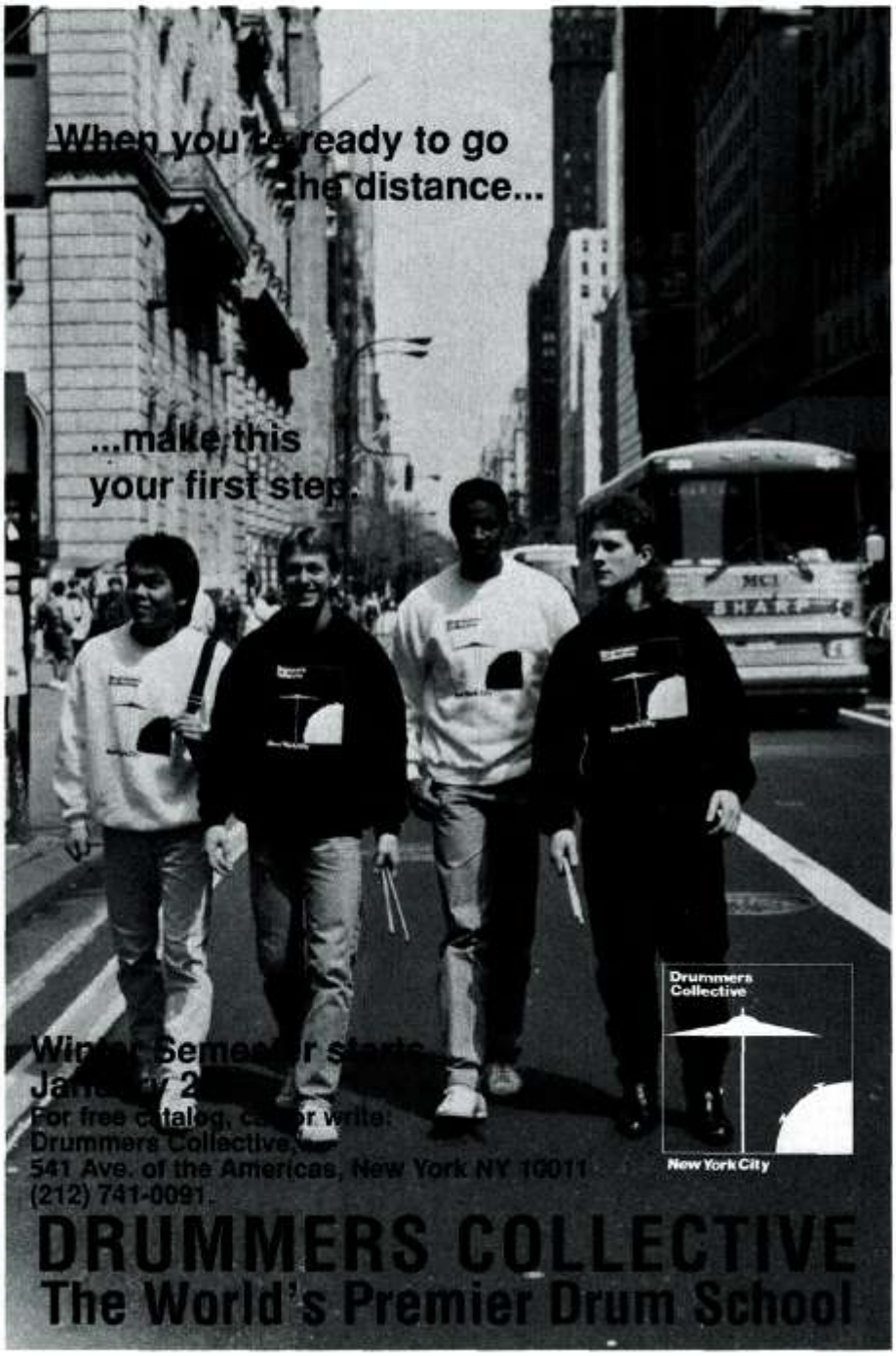
requires a lot of hard work. I also teach at P.I.T. when I can. I enjoy the students because I find that I learn a lot from them. Additionally, I do clinics when I can, and I'm getting ready to release an instructional video, too."

Phew! It's exhausting just thinking about all those projects—all *that* plus the Woodland Hills Drum Club. "That just started up because we're all friends, and we happen to live within close proximity of each other," relates Doane. "We jam at each other's places and steal licks from one another," he adds with a laugh.

Talking about the drum club reminds Doane of Mark Craney. "Mark is a very dear friend of mine, and when Mark got the gig with Tull, I remember being tremendously excited. I had been with my own band, called Maxus, and we had our own record out at the time. But when he got it I almost felt that *I* got it, because it was a friend of mine who would be playing with them. I remember calling him up every couple of days saying excitedly, 'Mark! Don't you realize how great this is?' Of course, Mark takes things much more in stride, and I was much more worked up about it. I felt he was a real worthy successor in Tull; he was just so stunning with the band.

"I've learned a lot from watching Mark," Doane continues. "He's been a real influence on my playing, especially double bass-wise. I met him on Gino Vannelli's *Brother To Brother* tour—I was playing with the opening act, Phyllis Hyman—and I'd watch him every night. When he got the gig with Tull he was absolutely *blazing.* It's just wonderful to see him back and strong and playing again. And personally, he's had a real effect on me. He's a real interesting person, and he has a very spiritual outlook on life.

"But it was scary for me to follow Mark," Doane explains, "as well as the other Tull drummers I spoke of. They were such monstrous players, and they left such a huge impression behind. To have the chance to play all of that amazing music and to have to live up to what came before me was—and is—a big challenge."



In 1988, *20 Years Of Jethro Tull* was released, an assortment of previously unreleased tracks from the past and present career of the group. Additionally, the band was awarded their first Grammy (for best heavy metal performance), which resulted in a flurry of controversy due to the unusual category they were placed in. But the merits were somewhat deserving considering the enduring existence of this chameleon-like entity. And what of the band's future? Some say the group will continue as long as Ian Anderson has an audience that wants to hear their music. Who knows just how long that will be? But for all the inconsistencies that plague any band in existence as long as this one, at least they have maintained the good taste and sense to always hire the right drummer for the job.

Special thanks to Chrysalis Records Publicity for their assistance in coordinating all the participants for this piece.

continued from page 9

well as on percussion on John Mayall's recent release.

Harry Stinson can be heard on tracks by K.T. Oslin and Jann Browne, on records by James House, Emmylou Harris, Tom Kell, and Marty Stuart, as well as on upcoming projects by Randy Travis, Earl Thomas Conley, and Marty Balin. He has also had the good fortune of recently writing quite a few hits on the country charts, as well as coproducing Lionel Cartwright's next release. Stinson can also be seen as a member of the house band on TNN's *American Music Shop.*

Walfredo Reyes, Sr. working in an all-star band in San Francisco at the end of October.

Chris Slade replacing **Simon Wright** as AC/DC's drummer. He is on the recently released *The Razor's Edge.*

Manu Katche on the new Sting LP.

Matt Sorum of the Cult has replaced Guns N' Roses drummer **Steven Adler.**

Cactus Moser on the road with Highway 101. Their greatest hits package, which contains two new tracks, was released in September, and they are currently beginning a new album.

Pat Mastelotto can be heard on Jude Cole's recent release (along with one track from **Jeff Porcaro),** on a couple of Martika tracks (along with **Vinnie Colaiuta),** including Martika's "The Name Game," in which drummer **Bobby Colomby** was called in to do his signature "Spinning Wheel" fill. Pat can also be heard on Marc Jordan's *Cow* (along with **Billy Ward),** on percussion for new act Too Much Joy (along with their drummer, **Tommy Venton),** on the Rolling Stones' dance mix of "A Rock And A Hard Place," as well as on a track for Hall & Oates. The long-awaited Mr. Mister album will be released at the beginning of next year. Also, congratulations to Pat and his wife Connie on the birth of their daughter Noelle.

Les DeMerle and his band, Transfusion, have been dividing their time between Chicago and Florida, and this past summer spent a month-long repeat engagement at Caesar's Palace in Atlantic City.

Joe Goldberger recently on tour with Annie Haslam of the group Renaissance.

Herman Mathews busy on the road with several acts, including the Isley Brothers, Bob James, Kirk Whalum, and Kenny Loggins.

Bobby Sanabria and his Latin/jazz ensemble, Ascension, recently performed at the Ottawa Jazz Festival. Bobby also played on guitarist Yomo Toro's latest album.

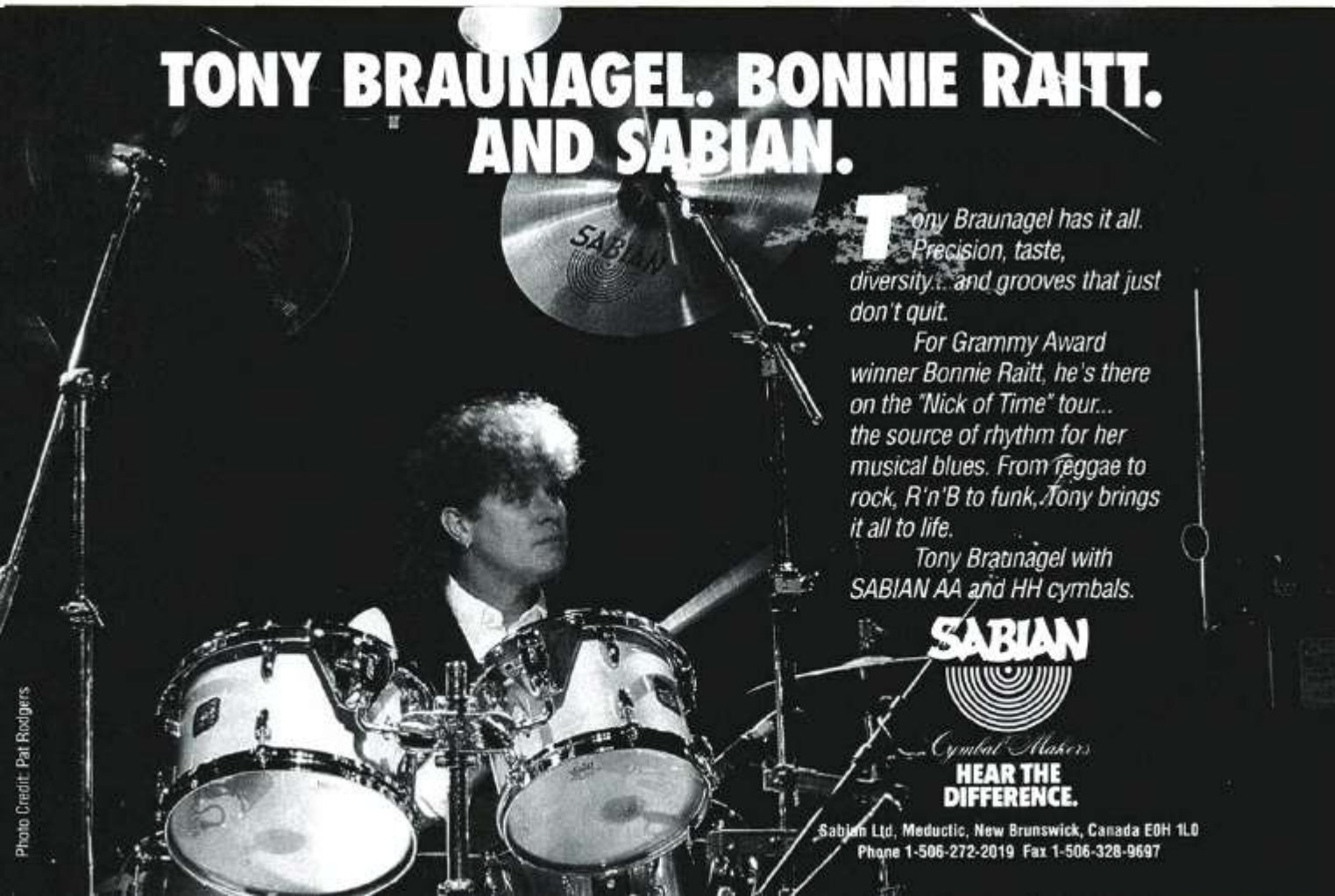
Tito Puente was recently honored with a star on the Hollywood Walk Of Fame.

David Rokeach recently on the road with Ray Charles.

Dave Samuels was recently voted "best vibes player" by *Jazziz* magazine (the second time Dave has won the award).

Ricky Sebastian on new Herbie Mann CD called *Caminho de Casa,* as well as touring with Herbie in Europe and Japan. Ricky is also working on a drum instruction book on southern Louisiana rhythms.

Congratulations to Laura and **Casey Scheuerell** on the birth of their baby boy.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1990 INDEX UPDATE

In our continuing effort to maximize the value of *Modern Drummer* as a reference tool, the editors of *MD* are pleased to offer this *1990 Index Update*. The listings presented here are a guide to virtually all of the biographical, educational, or special-interest information presented in *Modern Drummer* in the past year. Information presented in *Modern Drummer* issues dated 1986 or earlier is indexed in *MD*'s *Ten-Year Index* (which was presented in the December 1986 issue). Year-end indexes have been presented in each December issue since 1987, and will continue as a regular feature in the future.

The format for the index varies somewhat, according to the information being presented. For example, the names on the *Artist Reference List* are presented alphabetically, followed by coded information showing where any biographical or educational information pertaining to each person named might be found. In other words, you should be able to look up your favorite drummer and immediately see where anything *MD* published about that drummer in 199O may be located. You'll also be informed as to whether that drummer has written any columns for M*D*, and if so, in which column departments you should look them up.

Unless otherwise noted in their headings, the column departments are indexed alphabetically by the author's last name. In this way, you can check out "everything written by" your favorite columnist in 1990. Notable exceptions are *Drum Soloist* and *Rock Charts,* which are indexed by the artists' names—as are the reviews in *On Track, On Tape, and Printed Page.*

Product reviews—regardless of the column in which they appeared—are listed alphabetically by manufacturer or product name in the *Product Review/Information Columns* section. In this way, you can quickly find out what our reviewers thought of any particular piece of equipment simply by looking up the item by name. Information contained in product press releases that appeared in the *New And Notable* department is also presented in this section. These releases often contain addresses and/or phone numbers that can help you obtain further information on products you find interesting.

KEY TO SYMBOLS USED THROUGHOUT THE INDEX

The parenthetical abbreviations indicate where information on (or authored by) a given artist may be found. (In the case of the *Product Review Columns,* the abbreviations indicate where information on a given product may be found.) With the exception of (F), all abbreviations refer to column or department titles.

(A)=Ask A Pro
(B) = Basics
(ER) = Electronic Review
(F) = Major Feature Interview
(FP) = From The Past
(HT) = Head Talk
(IH) = Industry Happenings
(IM) = In Memoriam
(IS) = In The Studio
(JDW) = Jazz Drummers' Workshop
(NN) = New And Notable
(P) = Portraits
(PCU) = Product Close-Up
(RJ) = Rock 'N' Jazz Clinic
(RP) = Rock Perspectives
(SO) = Slightly Offbeat
(SS) = Sound Supplement
(ST) = Strictly Technique
(SDS) = Show Drummers' Seminar
(U) = Update
(UC) = Up & Coming

ARTIST REFERENCE LIST

—A—

ACUNA, Alex (F) Oct. (cover)
ALDRIDGE, Tommy (A) Nov.
ALFORD, Zack (U) July
ALIAS, Don (U) Aug.
ANTUNES, Deric (U) Dec.

—B—

BAIRD, Mike (F) Nov. ("LA. Studio Round Table") (cover)
BARKER, Martyn (U) Jan.
BARLOW, Barriemore (F) Dec. ("The Drummers Of Jethro Tull")
BEAL, David (A) Mar.
BLACKWELL, Chris (U) Dec.
BONFANTE, Chuck (U) Mar.
BONHAM, Jason (F) May
BOZZIO, Terry (F) June (cover)
BRAUNAGEL, Tony (F) Dec., (U) Feb.
BRUFORD, Bill (U) Aug., (A) Mar., (A) Oct., (A) Dec.
BUA, Frank (F) Oct. ("The Drummers Of New Orleans")
BUDGIE, (F) Sep.
BUNKER, Clive (F) Dec. ("The Drummers Of Jethro Tull")

—C—

CALHOUN, William (F) Dec. (cover), (A) Feb., (A) May
CAMERON, Clayton (U) Sep.
CAMERON, Matt (U) Aug.
CARMASSI, Billy (U) Oct.
CASTRONOVO, Deen (F) Feb.
CHAMBERS, Dennis (A) June
CLARKE, Terry (F) May
CLOUD, Kevin (U) Sep.
COBHAM, Billy (A) Jan.
COLAIUTA,Vinnie (F) Nov. ("LA Studio Round Table ") (cover)
COLLINS, Phil (SS) July, (A) July
CONTE, Luis (U) Dec.
CONWAY, Gerry (F) Dec. ("The Drummers Of Jethro Tull")
COPELAND, Stewart (F) Apr. (cover)
COPLEY, Jimmy (UC) Aug.
CRANEY, Mark (F) Dec. ("The Drummers Of Jethro Tull")

—D—

DALTON, Bob (U) May
DEE, Johnny (UC) May
DEE, Mikkey (A) Feb.
DE LOS REYES, Walfredo Sr. (U) Oct.
DIKEN, Dennis (U) Feb.
DONNELLY, Joe (U) July
"DRUMMERS OF JETHRO TULL, THE" (F) Dec. (Barlow, Bunker, Conway, Craney, Perry)
"DRUMMERS OF NEW ORLEANS, THE" (F) Oct. (Bua, Ernest, Green, Vidacovich)
DUNBAR, Sly (U) Apr.

—E—

ELLIOT, Bobby (F) Nov.
EMORY, Sonny (F) Aug. (cover)
ERNEST, Herman (F) Oct. ("The Drummers Of New Orleans")

—F—

FEHILY,Jerry(U)Nov.
FONGHEISER, Denny (F) June, (F) Nov. ("LA Studio Round Table ") (cover)

FRANCO, Joe (A) Jan., (A) July

—G—

GEARY, Mark (U) Apr.
GIBBS, "Doctor" (U) June
GOLD, Joey (U) July
GOODNESS, Billy (UC) Jan.
GOSS, Luke (U) Feb.
GOSS, Tommy (U) Oct.
GREEN, Willie (F) Oct. ("The Drummers Of New Orleans")

—H—

HARPER, Winard (F) Sep.
HASKINS, Kevin (UC) Oct.
HENLEY, Don (F) May (cover)
HEREDIA, Joey (F) July
HODGES, Michael (U) Nov.
HUFF, David Lyndon (U) May

—K—

KAMMAN, Andy (U) July
KATCHE, Manu (A) Dec.
KELTNER, JIM (F) Nov. ("LA Studio Round Table ") (cover)

—L—

"LA STUDIO ROUND TABLE" (F) Nov. (Baird, Colaiuta, Fongheiser, Keltner, Mason, Porcaro, Schaeffer) (Cover)
LAVORGNA, Billy (P) June
LEE, Tommy (A) July
LEO, Josh (F) Sep. ("Producers On Drummers")
LEWIS, Mel (IM) June
LOMBARDO, Dave (A) Dec.
LUCCKETTA, Troy (A) June

—M—

MANN, Ed (F) Jan. (cover) (SS) Jan.
MARS, Chris (P) Mar.
MASON, Harvey (F) Nov. ("LA. Studio Round Table ") (cover)
MASTRIANNI, Vic (U) Apr.
MCMILLAN, Terry (P) July
MORALES, Tony (U) Dec.
MORELLO, Joe (A) Feb. [author: ST]
MORGENSTEIN, Rod (F) July (cover), (A) May [author: RJ]
MORROW, Greg (P) July
MOSLEY, lan (U) Nov.
MOVER, Jonathan (A) Jan. [author: RJ]

—N—

NARELL, Andy (F) July
NUSSBAUM, Adam (U) Jan.

—O—

OXLEY, Tony (F) Apr.

—P—

PALMER, Dave (U) Sep.
PATTERSON, John (U) Mar.
PERRSON, Hans (U) May
PERRY, Doane (F) Dec. ("The Drummers Of Jethro Tull")
PHILLIPS, Simon (SS) Dec. (A) Mar., (A) Nov.
"PRODUCERS ON DRUMMERS" (F) Sep. (Leo, Titelman, Weber, Werman)
PORCARO, Jeff (F) Nov. ("LA Studio Round Table") (cover)
PRYOR, Wesley (SDS) May
PUENTE, Tito (F) Apr.

—R—

READ, Paul (U) Jan.
RIDDLE, Ron (U) Mar.
RILEY, Steve (F) Jan.
ROCKETT, Rikki (A) Oct.
ROMAINE, Van (UC) Dec.
ROMAO, Dom Um (P) Nov.

—S—

SCHAEFFER, Steve (F) Nov. ("LA Studio Round Table") (cover)
SCHEUERELL, Casey (U) June [author: HT]
SINGER, Eric (F) Oct.
SLEDGE, Milton (U) Feb.
SORUM, Matt (U) June
STACY, John (U) May
STOLLER, Alvin (F) Jan.
SUMMERS, Bill (F) Mar.
SWEET, Steve (U) Apr.
SYMMONDS, Glenn (U) Jan.

—T—

THOMPSON, Chester (SS) July
TITELMAN, Russ (F) Sep. ("Producers On Drummers")
TORPEY, Pat (F) June
TORRES, Tico (F) Mar. (cover)
TULL, David (UC) Apr.

—U—

UOSIKKINEN, David (U) June

—V—

VEGA, Carlos (A) Sep.
VIDACOVICH, Johnny (F) Oct. ("The Drummers Of New Orleans")

—W—

WACKERMAN, Chad (SS) Jan. [author: RJ]
WACKERMAN, John (UC) Sep.
WALLACE, lan (A) Sep.
WATTS, Charlie (F) Feb. (cover)
WAITS, Frederick (F) Feb.
WEBER, Jeff (F) Sep. ("Producers On Drummers")
WECKL, Dave (F) Sep. (cover)
WEINBERG, Max (U) June
WELLS, Tommy (F) Aug.
WERMAN, Tom (F) Sep. ("Producers On Drummers")
WETHERBEE, Jim (SO) June
WHITE, Lenny (U) Oct.
WILLIAMS, Boris (F) Mar.

—XYZ—

YOUNG, Fred (U) Mar.
Z, Bobby (U) Nov.
ZORO (U) Sep.

MISCELLANEOUS FEATURES

Health & Science Features
"Drumming: How Risky Is It To Your Hearing?"—Oct.

Historical Features
"MD Festival Weekend '89"—Feb.
"On The State Of The Industry"—MD *Equipment Annual,* July '90

Instructional Features
"MD's International Drum Teachers Guide"—Aug.

Manufacturer/"Inside..." Features
"Inside Ayotte"—June
"Inside Collarlock"—Nov.
"Inside Ludwig/Musser"—Apr.
"Inside Vintage Drum Center"—Mar.

Readers Poll Results
1990 Readers Poll—July

Sound Supplements
ED Mann: 'This Is Tomorrow' (featuring Chad Wackerman)"—Jan.
"Phil Colins & Chester Thompson Drum Duet"—July
"Simon Phillips: 'V8'—Dec.

COLUMNS

A Different View
Mattingly, Rick, "Gary Burton"—Sep.
Miller, William F., "Jean-Luc Ponty"—May

Basics
Denesha, Mark, "Setting Goals: A Five-Part

Plan"—Oct.
Entress, Lome, "The Drum Pad"—Sep.
Leone, Gary, "In The Practice Room"—Sep.

Concepts
Burns, Roy, "Frustration"—Jan.,
"Jealousy And Gossip"—Feb.,
"Left Hand Problems"—Mar.,
"Old Drummers And Young Drummers"—Apr.,
"Luck"—May,
"Keeping Hope Alive"—June,
"Compliments"—July,
"The Snare Drum"—Aug,
"How Much Should You Practice?"—Sep.,
"Put The Music First"—Oct.,
"Experience"—Nov.,
"Technology Vs. Drumming"—Dec.

Drum Soloist
(Alphabetized by artist, not transcriber)

Haynes, Roy, "Peau Douce"—May
Jones, Philly Joe, "Nica's Dream"—Oct.
Weckl, Dave, "Gdansk"—Feb.
Williams, Tony, "Mr. Spock"—Aug.

Electronic Insights
Psarris, Spiros A., "Understanding Sound Systems: Part 1"—June,
"Understanding Sound Systems: Part 2"—July,
"Understanding Sound Systems: Part 3"—Aug.,
"Understanding Sound Systems: Part 4"—Sep.

Encore
Santelli, Robert, "Max Weinberg: Born To Run"—July,
"Ginger Baker: Disraeli Gears"—Sep.

Equipment Reference Charts
MD Editors, "Product Reference Chart," *MD Equipment Annual*—July

From The Past
Falzerano, Chet, "The Evolution Of The Hi-hat"—Sep.

Head Talk
Scheurell, Casey, "Letting Go"—Apr.,
"Motivation"—June,
"Altering Rhythmic Subdivisions"—Aug.,
"The Four-Bar Break"—Dec.

Health & Science
Alexander, Susan, "Dealing With Carpal Tunnel Syndrome "—Sep.
Bernhardt, Todd, "Staying Fit: A Drummer's Guide To Eating Right"—Dec.
Klinger, Doug, "From A Drummer's Perspective"—Sep.

Jazz Drummers' Workshop
Dower, Will, "Fanning The Hi-Hats"—Oct.
Hurley, Mark, "Improving Improvisational Skills"—Aug.
Smith, Tim, "Exploring Abstract Concepts"—Mar.

Master Class
Cirone, Anthony J., "Portraits In Rhythm: Etude #21"—Feb.,
"Portraits In Rhythm: Etude #22"—May,
"Portraits In Rhythm: Etude #23"—Sep.

On Tape/Critique
(*On Tape* video reviews were incorporated into *Critique* as of the September issue. Reviews alphabetized by artist, not by reviewer)

Acuna, Alex, *Drums And Percussion*—May
Appice, Vinny, *Hard Rock Drum Techniques*—May
Bissonette, Gregg, *Private Lesson*—Sep.
Cameron, Clayton, *The Living An Of Brushes*—Dec.
DeMerle, Les, *Rock/Fusion Drum Set Applications (Complete Lesson Package #1)*—Jan.
Erskine, Peter, *Everything Is Timekeeping*—Jan., *Timekeeping 2*—Oct.
Payne, Jim, *How To Play Drums From Day One*—Jan.
Rock, Bobby, *Metalmorphosis*—Jan.
Thompson, Chester, *Chester Thompson*—Dec.
Various Artists (Bellson, Bissonette, Chambers) *Buddy Rich Memorial Scholarship Concert (Tape 1)*—May
Various Artists (Colaiuta, Gadd, Weckl) *Buddy Rich Memorial Scholarship Concert (Tape 2)*—Sep.
Velez, Glen, *The Fantastic World Of Frame Drums*—Dec.
Weckl, Dave, *The Next Step*—Jan.

On Track/Critique
(*On Track* record reviews were incorporated into *Critique* as of the September issue. Reviews alphabetized by artist, not by reviewer.)

Bellson, Louie, *East Side Suite*—Apr.
Bill Bruford's Earthworks, *Dig?*—Apr.
Brock, Jim, *Tropic Affair*—Sep.
Brooks, Cecil III, *The Collective*—June
Burton, *Gary, Reunion*—June
Camilo, Michel, *On Fire*—Apr.
Chick Corea Elektric Band, *Inside Out*—Sep.
Clark, Mike (Sextet), *Give The Drummer Some*—Apr.
Conte, Luis, *Black Forest*—June
Creatures, The, Boomerang—June
Dolphins, The, *Malayan Breeze*—Oct.
Elements, *Spirit River*—Dec.
Fire Merchants, *Fire Merchants*—Apr.
Fogel, Marty, *Many Bobbing Heads, At Last...*—Sep.
Friday, Gavin, And The Man Seezer, *Each Man Kills The Thing He Loves—Apr.*
Hassel, Jon/Farafina, *Flash Of The Spirit—Feb.*
Hart, Grant, *Intolerance*—Sep.
Khan, *Steve, Public Access*—June
Loeb, Chuck, *Life Colors*—Dec.
McCracken, Chet, *Flight To Moscow*—June
McLaughlin, John (Trio), *Live At The Royal Festival Hall—Oct.*
Morello, Joe, *Joe Morello*—Feb.
Roach, Max, and Dizzy Gillespie, *Paris 1989*—Oct.
Roditi, Claudio, *Slow Fire*—June
Samuels, Dave, *Ten Degrees North*—Apr.
Scofield, John, *Who's Who?—Sep.*
Soundgarden, *Louder Than Love*—Sep.
24-7 Spyz, *Harder Than You*—Feb.
Steen, *Ron, Aquamarine*—Oct.
Stern, Leni, *Closer To The Light—Dec.*
Vai, Steve, *Passion And Warfare*—Dec.
Various Artists, *Jazz Club Drums*—Feb.
Vicious Rumors, *Vicious Rumors*—Dec.
Walker, Kit, *Fire In The Lake*—June
Watchtower, *Control And Resistance*—Sep.
Williams, Tony, *Native Heart*—Oct.
Williamson, Steve, *A Waltz For Grace*—Oct.
Yellowjackets, *The Spin*—Feb.

Photo Gallery
(Photos alphabetized by artist; photographer's name follows)

Appice, Vinny (by George Bodnar)—Aug.
Bonham, John (by Richard Creamer)—Sep.
Bruford, Bill (by Ebet Roberts)—Mar.
Baker, Ginger (by Andre Csillag)—Apr.
Calhoun, William (by Lissa Wales)—Dec.
Johannson, Anders (by M. Johansson) —Nov.
Jones, Elvin (by Joost Leijen)—May
Moye, Don (by Veryl Oakland)—July
Rich, Buddy (by Veryl Oakland)—Feb.
Richmond, Dannie (by Joost Leijen)—Oct.
Rockett, Rikki (by Michael Johansson)—June
Van Halen, Alex (by Jodi Summers)—Jan.

Printed Page/Critique
(*Printed Page* was incorporated into *Critique* as of the September issue. Reviews alphabetized by publication author, not by reviewer.)
Alongi, John and Michael, *Funk Session*—July
Ascona Communications, *Inc., Recording*

Industry Sourcebook—July
Blaine, Hal, with David Goggin, *Hal Blaine And The Wrecking Crew*—Sep.
Bolen, Jerry, *In The Groove*—July
Cook, Gary D., *Teaching Percussion*—Mar.
do Forno, Ernie, *Total Drums*—Oct.
Feldstein, Sandy, and Dave *Black, Alfred's Beginning Drumset Method*—Oct.
Fields, *Howard, Heavy Metal Mixed Bag Drum Edition*—Mar.
Garibaldi, David, *Future Sounds*—July
Klauber, Bruce H., *World Of Gene Krupa—Dec.*
Knudtson, Gordy, *Rhythms And Accents For Drummers*—Mar.
Shiley, Rick, *Percussion Techniques Clearly Explained*—July
Silverman, Chuck, *The Drum Set With Afro-Caribbean Rhythms, Parts 1 & 2*—July
Wheeler, Bill, *Led Zeppelin* (transcriptions)—July
Wheeler, Bill, *More Rush* (transcriptions)—July
Wilkes, Steve, Steve DeFuria, and Joe Scacciaferro, *The Art Of Digital Drumming*—July

Rock Charts
(Alphabetized by artist, not by transcriber)

Bonham, John, "The Ocean"—Sep.
Bozzio, Terry, "Words"—June
Copeland, Stewart, "Roxanne"—Apr.
Jones, Phil, "Runnin' Down A Dream"—Jan.
Starks, John "Jabo", "Superbad"—Nov.
Torres, Tico, "Born To Be My Baby"—Mar.

Rock 'N' Jazz Clinic
Kennedy, Will, "More Effective Drum Fills"—Dec.

Morgenstein, Rod, "Double Strokes, Triple Strokes, Accents, and More"—Jan.,
"One-handed Fills"—Mar.,
"Ghost Strokes: Part 1"—May,
"Ghost Strokes: Part 2"—July,
"Applying Cross Rhythms To The Drumset: Part 1"—Sep.,
"Applying Cross Rhythms To The Drumset: Part 2"—Nov.

Mover, Jonathan, "Subdividing And Regrouping Time"—Feb.,
"More Subdividing And Regrouping Time"—June

Newmark, Andy, "Quintuplet Rock"—Aug.

Wackerman, Chad, "Playing In Odd Time Signatures"—Apr.

Rock Perspectives
Aronoff, Kenny, "The Ageless Beats Of Rock 'N' Roll"—Jan.,
"Drum Solos"—Mar.,
"Combining Drums And Percussion"—May,
"Being Prepared"—July,
"Hitting Hard: Part 1"—Sep.

D'Angelo, Greg, "Rock Solos"—Aug.

Fields, Howard, "More Two-Handed Riding"—Apr.

Gottshalk, Dean M., "Rudiments & Rock"—June

Newmark, Andy, "The Benefits Of A Four-Piece Kit"—Nov.

Rock, Bobby, "Applying Double Strokes To The Drumset"—Oct.

Shop Talk
Aldridge, John M., "Ludwig's *Black Beauty"*—Mar.
Clarke, John, "Shell-Shocked"—Oct.
Psarris, Spiros A., "Drums: An Engineering Analysis: Part 2"—Jan.

Show Drummers' Seminar
Ross, Kenneth, "The Dinner Theater Drummer"—Dec.

Weinberger, Roy, "The Oldies Circuit"—Mar.

South Of The Border
Santos, John, "'A Caballo'"—Mar.,
"Samba For Conga Drums"—Nov.

Miller, William F., "Salsa Patterns For The Drumset"—June

Strictly Technique
Bailey, Colin, "Developing Your Bass Drum Foot"—Feb.

Hurley, Mark, "Mastering The Toe Pivot"—Apr.

Morello, Joe, "Rhythmic Rudimental Progressions: Part 1: Five-Stroke Rolls"—June,
"Rhythmic Rudimental Progressions: Part 2: Seven-Stroke Rolls"—July,
"Rhythmic Rudimental Progressions: Part 3: Nine-Stroke Rolls"—Aug.,
"Rhythmic Rudimental Progressions: Part 4: Single Paradiddles"—Sep.,
"Rhythmic Rudimental Progressions: Part 5: Double Paradiddles"—Oct.,
"Rhythmic Rudimental Progressions: Part 6: Triple Paradiddles"—Nov.,
"Rhythmic Rudimental Progressions: Part 7: Paradiddle-diddles"—Dec.

Taking Care Of Business
Appice, Vinny, "Auditioning"—May

Briggs, Michael Lee, "The Independent Drummer"—May

Teachers' Forum
Goodwin, Simon, "The Student-Teacher Relationship"—Mar.

Scott, Arvin, "Alan Dawson: A Conversation With A Master Teacher"—June

The Jobbing Drummer
Bennett, Earl and Stephanie, "The Wedding Gig"—May
Lewellen, Russ, "Surviving The Society Gig"—Oct.

The Machine Shop
Furley, Ric, "Drum Machines A To Z"—Nov.

Tracking
Richards, Emil, "'Tis The Season Of The Sequel"—Jan.,
"Studio Mallet Parts"—Apr.,
"Cartoons: Playing Music By The Pound!"—July,
"Timps And Marimba In The 'Hot Seat'"—Dec.

Frankfurt Music Fair Reports
Van Horn, Rick, "Frankfurt Fair Report" (F)
Modern Drummer Equipment Annual—July

M.I.A.C. Show Reports
MD Editors, "MusiCanada Show Report"—(IH) Sep.

NAMM **Show Reports**
MD Editors, "Summer NAMM '90" (NN)—Oct.
Van Horn, Rick, "Winter NAMM '90" (F)—May

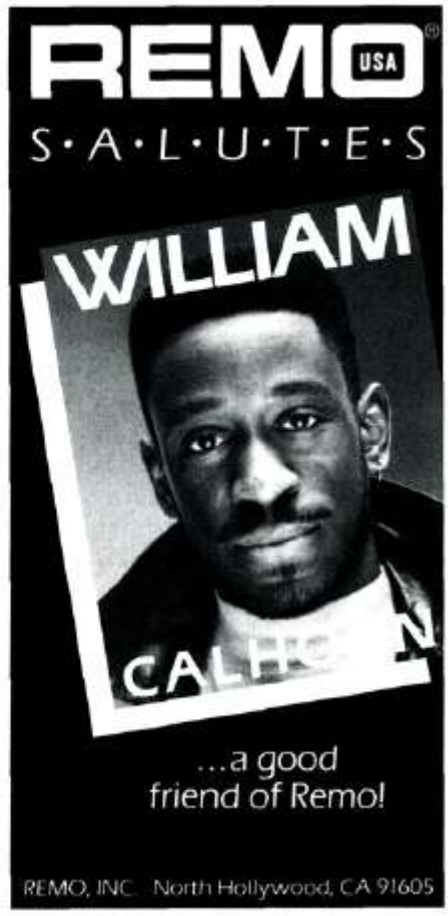
PASIC **Reports**
MD Editors, "Highlights of PASIC '89" (IH)—Apr. (photo essay)

Product Review/Information Columns
(Listed alphabetically by manufacturer or product name)

Abel Stix (NN)—Nov.
Ac-cetera. *Flex-eze* (NN)—Jan.,
Rubber-Neck (NN)—Nov.
Akai *XR10* Drum Machine (NN)—July, (PCU) Aug.

Alex Acuna—Drums And Percussion (Video) (NN)—Feb.
Aquarian *Performance II* Drumheads and *Mega-Hoop* (NN)—June
Black Max Bass Drum Pedal (PCU)—Jan.
Boss *DR-550 Dr. Rhythm* Drum Machine (NN)—Aug.
Brady Drumkit and Snares (PCU)—Sep.
Bruel & Kjaer *4012* Cardioid Mic' (NN)—Jan.
Cannon Mega Series Drumkits *and Howitzer II* Snare Drums (NN)—Nov.
Carmine Appice Power Rock Drum System (Video) (NN)—Jan.
Corder *Celebrity* Drumkit (PCU)— Nov.
Corey *Ultimate Care Kit* (NN)—Aug.
DCI *Buddy Rich Memorial Concert* Video (NN)—Mar.,
Gregg Bissonette Private Lesson and *Peter Erskine Timekeeping 2 Videos* (NN)—Aug.
ddrum 2 (ER)—Feb.
D&F *Sure Grip* (NN)—Nov.
Different Drummer Software (ER)—Jan.
Dixon Hi-Hat Hardware (NN)—Jan.
Dr. Miracle Hands Amazing Weighted Gloves (PCU)-July
Drink Clip, The (PCU)—July
Drum Baffle (NN)—*Aug.*
Drum Workshop *Soundrack* and Catalog (NN)—Apr.,
DW 9210 C-Hat (NN)—Sep.
Exer-Flex Exercise Putty (PCU)—July
E-mu Systems *Proteus XR* (NN)—Mar.
Ensoniq *SLT-8* Sound Library for the *EPS* (NN)—Apr., (ER)—Dec.
Evans *Genera* (Snare) Drumheads (PCU)—Feb.,
Dry Drumheads (NN)—Apr.,
Genera Tom-Tom and *EQ II* Bass Drum Heads (PCU)—Dec.
From The Top: Drum Instruction For The Beginner (video) (NN)—Dec.
Geddit? Drumwear Drum Covering Material (NN)—Dec.
Gellentech *Skinhead* (PCU)—June
Hal Blaine And The Wrecking Crew (book) (NN)—July
Headliners (PCU)—July
Head Saver (PCU)—June
Holz Snapperz (PCU)—July
HQ Percussion Products *SoundOff Silencing Discs* (NN)—Jan.,
SoundOff Drumset Silencers (PCU)—July
SoundOff Bass Drum Silencer (NN)—Aug.
You're In The Band Play-Along Tape & Charts (NN)—Dec.
IMPAC Snare Replacement (NN)—Sep., (PCU)—Nov.
Impact *Signature* Drum Bags (NN)—Nov.
Interworld Videos and Instruments (NN)—July
Jeanius Electronics *Russian Dragon* (NN)—Mar.
Jeffrey Ocheltree Custom Piccolos (NN)—July
JOPA Cowbells and *Rock Cans* (NN)—Mar.
Kaman Toca Latin Percussion and CB Percussion *IS 600D* Drumkit (NN)—Apr.
KAT MIDI Percussion Controller (revised version) (NN)—Mar.,
midi K.I.T.I. and *KDT-1* and *KST-1* Triggers (NN)—June,
midi K.I.T.I. (ER)—Nov.
Krupa, Gene: Biography *(World Of Gene Krupa: Legendary Drummin' Man)* (NN)—Aug.
Lang Percussion Gladstone Snare Drums (NN)—Feb.
LP *Matador* Wood Congas and *Lugger* Bracket (NN)—Jan.,
Pro Brushes (NN)—Mar.,
Junior Congas, Mini-Everything Rack, and *Fiber Maracas* (NN)—June,
Wooden Bata Drums, Pro Shekere, and *Traditional Cabasa* (NN)—Aug.,
Ridge Rider Attachment for Cowbells (NN)—Nov.
Ludwig *Pro Traveler* Vibe (NN)—Jan.,
Piccolo Snares (NN)—Mar., (PCU) —Aug.,
Sticks And Heads (PCU)—May,
LR-255-STH Single Tom Holder and *L-2509* Quick-release Hi-Hat Clutch (NN)—July,
Six-piece *Rocker* Outfits, *and Educator and Pro* model Tambourines (NN)—Aug.,
Special Effex Apparel (NN)—Dec.
Mapex *Pro I* and *Pro II* Series Drumkits (NN)—Apr.
Nady *SongStarter* (NN)—July, (PCU)—Nov.
Noble & Cooley *Horizon Series* Drums (NN)—Apr., (PCU)—Dec.
Original Drum Screen (PCU)—Oct.
Paiste Sound Formula Cymbals (PCU)—Oct.
Pearl *MLX* Jazz Kit (PCU)—Mar.,
Cannon Toms (later re-named *Quarter Toms)* (NN)—June, (PCU)— Sep.,
Custom Classic Hand-Hammered Brass Snare Drum, 3x13 *Soprano Piccolo* Snare Drum, *H880* Hi-Hat, *and P880P* Bass Drum Pedal (NN)—Nov.
Pork Pie Drums (NN)—July
Power Cradle Improved Footboard (NN)—Apr.
Premier *RokLok* Tom Holder, *263* Bass Drum Pedal, 277 Double Pedal, *X-hat, Tone Belt* for snare drums, *2034* Snare Drum, *642* Lever Throw-off, *1026* Snare Drum, *HTS-284* Marching Snare Drum, and Voelker Rack System (NN)—Aug.
Pro Co *Stagemaster* Audio Snake (NN)—Mar.
Pro Design *Bright Sticks* (NN)—July
Pro-Fan 707 (NN)—Aug.
Pro-Mark T-Shirts (NN)—Feb.,
The Natural Drumsticks (NN)—Apr., (PCU)—June
PureCussion *Muff'it* (NN)—Jan.,
Membraphone (NN)—Apr.,
Trigger Set, Tolex Gig Bag, and 18" Suspended Floor Tom Mount (NN)—Aug.
Pure Tone *PT* Mechanical Noise Gate (NN)—Jan.,
Drum Resonance Eliminator (PCU)—June
Quick Lix Adjustable Hand Weight (NN)—Jan.
Rackdrawer (NN) Feb.
RB *Rotationally Balanced Drumsticks* (PCU)—June
Regal Tip New Stick Models (NN)—Apr.,
Splitstix (NN)—Sep.
Remo *Legacy* Drumheads (NN)—June, (PCU)—Nov.,
Photo and Art Drumkit Coverings and Drumheads, and *DynamOs* (NN)—Nov.,
RemO's Sound Dampening Rings (NN)—Dec.
Reunion Blues Gig Bags (NN)—July
Roc-N-Soc *Motion Throne* (NN)—Feb.,
Retrofit kits *and Nitro Rider* (NN)—July
Roland *Pad-5* MIDI Rhythm Controller (NN)—Jan.
Sabian *16" AA Bright Crash* (NN)—June, (PCU) Aug.,
B8 Pro Series (NN)—Sep.
Sapphire Percussions *SP* Designer Trigger Pads (NN)—Feb.
Schlagwerk Tunable Log Drums (NN)—July
Scott Travis: Progressive Hard Rock & Double Bass Drum Techniques (video) (NN)—Sep.
Simmons *Trixer* (ER)—July
Slingerland *Spirit* and *Spirit Plus* Drumkits (NN)—Feb.,
Improved *Spirit* and *Spirit Plus* Drumkits (NN)—Aug.
Radio King reintroduction (NN)—Sep.
Sonor Snare Drum Catalog (NN)—Feb.,
Piccolo and Soprano Snares (NN)—June, (PCU)—Dec.,
Protec Z9392 Doable Pedal (NN)—Aug.
sYbil (ER)—May
Synapse MIDI Instruments (NN)—Dec.
Tama *Stilt* Stands and *Lever-Glide* Hi-Hat (PCU)—Feb.,
Rockstar upgrades (NN)—July
Thunderstick *Assassin* Drumheads (NN)—Dec.
Tour Pro Drumrap (NN) Dec.
Trick *Drum, Cymbal & Hardware Cleaner* (NN)—Sep., (PCU)—Dec.,
Trick/Ocheltree Snare Drums (PCU)—Dec.
Trigger Perfect *SMT-10* and *SC-20* Drum Triggers (NN)—June
Tropical Music *Starmaker 2500* Drumkit (NN)—Mar.
Unique Collectibles (whistles) (NN)—July

Upbeat Bass Drum Pedal (PCU)—Jan.
Vater Drumsticks (NN)—July, (PCU)—Nov.
Vellum & Parchment Works Calfskin Heads (NN)—Nov.
Vic Firth Signature Drumsticks (PCU)—Nov., *Ed Mann* and *Victor Mendoza* Signature Mallets (NN)—Dec.
Video Conservatory *How To Play Drums Vol. 2* (Video) (NN)—Jan.
Vruk Pedal Adapter (PCU)—Jan.
Xerstick Drumsticks (NN)—Feb.
Yamaha *SD495* Brass Snare Drum and Drumsticks (NN)—Jan., *Peter Erskine Signature Series* Snare Drum (PCU)—Feb., *YX330* Xylophone (PCU)—May, *RTC Rock Tour Custom* Drums, Monster Hardware, Concert Series Timpani, *Acoustalon-Lite* Xylophone, Timpani Mallets, Keyboard Mallets, Drum Cases, and New Accessories (NN)—June, Hand Percussion Items and *Field-Master* Marching Drumsticks (NN)—Aug., *RTC Rock Tour Custom* Drumkit (PCU)—Oct., *MSX-28* Lift-front Snare Carrier and *DD11* Electronic Drum Pad System (NN)—Dec.
Zap-It *EZ-Winders* (NN)—Aug.
Zildjian *Scimitar Bronze* Cymbals (NN)—Jan., (PCU) —Mar., 4 5/8 x 14 Cymbal Alloy Snare Drum, 14" and 19" K *Dark Crashes,* and 12" K *Mini-China* Cymbal (NN)—June, (PCU) —July



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MD Trivia Winner

Gerry Fortus, of Elizabeth, New Jersey, is the winner of July's MD Trivia Contest. Gerry's card was picked from among those who knew that **Lenny White** did not belong among a list of double-bass experts that included Ginger Baker, Billy Cobham, Louie Bellson, and Gregg Bissonette. We at *MD* are as happy as we're sure Gerry is, because now we can again have use of the office space that was needed to store the mountain of post-cards this amazing giveaway attracted.

Gerry's prize includes: a nine-piece *APK* drumkit from Premier, *and* a Rod Morgenstein Sabian cymbal setup (nine cymbals)—along with a Sabian cymbal bag, T-shirt, and *Clean Cream* cymbal cleaner. Congratulations to Gerry from Premier Percussion, Sabian Cymbals, and *Modern Drummer.*

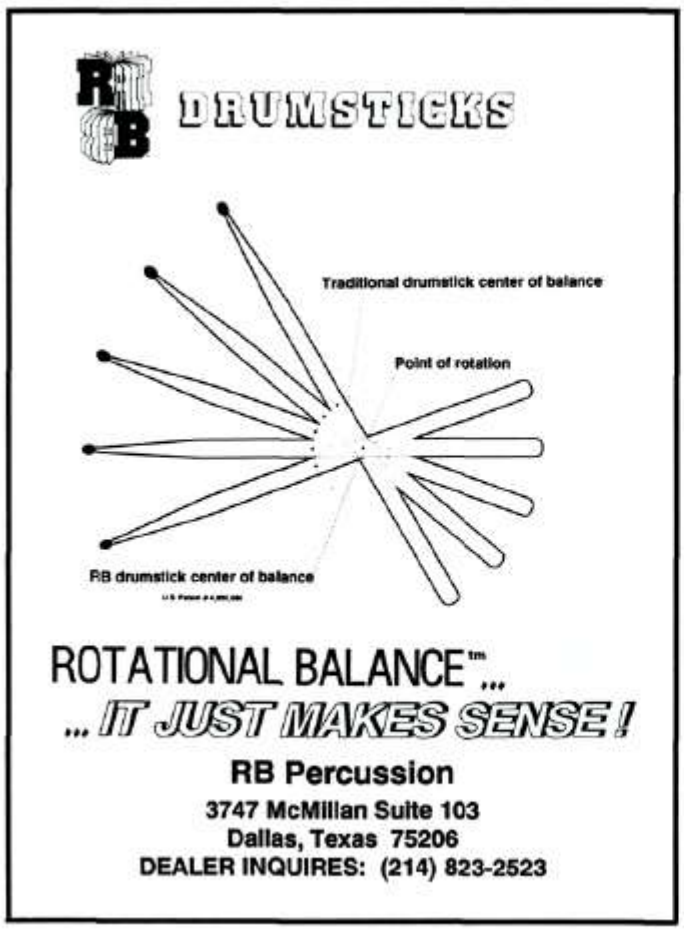
Premier and L.I.D.C. Present All Star Classic

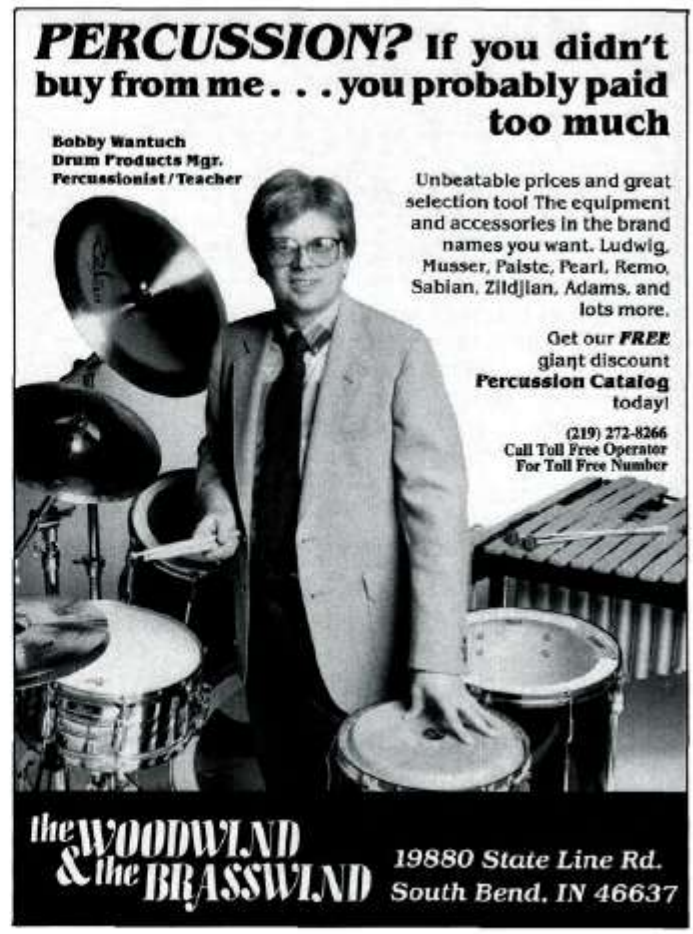
A sizeable and enthusiastic gathering of Long Island drummers was treated to an evening of exciting drumming on Sunday, August 12, when Premier Percussion and the Long Island Drum Center combined to present the Midsummer All Star Classic. Six outstanding Premier artists performed at Five Towns College in Seaford, New York, accompanied by a variety of talented guitar and bass players. The evening was hosted by Jerry Ricci, former L.I.D.C. president, and the founder and current president of the National Drummers Association.

First up was British studio and touring star Charlie Morgan, who opened the show by displaying his ability to play with high energy and finesse at the same time—while keeping an unshakable groove. Power rock legend Carmine Appice followed. Originally from New York, Carmine kept a lively banter going throughout his performance. His playing demonstrated the style that has made him an influence for every rock drummer over the past 20 years, including his unique stick grip and twirling/playing technique.

Michael Shrieve was up next. In addition to playing two intense tunes with his accompanists, Michael also performed a powerful solo that incorporated traditional grip and rudimental sticking into a driving rock format. Michael also spoke at length about the opportunities available to drummers who are willing to give it that "extra try"—illustrating his point with the story of how he got the gig with the original Santana band.

Deen Castronovo was next to appear, and immediately set the room on fire with his speed and power. Barely able to con-

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tain his own enthusiasm, Deen explained how he had to learn how not to use everything in his technical arsenal when he joined Bad English. He described it as a situation that helped him to mature musically. Then he finished his set with a display of double-bass technique that left the drummers in the room shaking their heads in amazement.

David Beal led off the final pair, immediately establishing a power groove that belied his diminutive size. Informing the audience that he was a bit daunted by having to follow Deen, he stated that he "made his living playing two and four." But he also explained how that type of playing had helped him develop his career to its current point. David outlined how he gained the experience with electronics that has helped him to become a recognized specialist in that area—but based that discussion on the premise that "drum machines will never replace live drummers, because there is nothing like the feel that is achieved when real musicians play together."

The evening concluded with Long Island's own Joe Franco, who was the musical coordinator for the entire event. Joe played with guitarist Blues Saraceno and bassist T.M. Stevens, as well as alone. A master showman as well as technician, Joe played musically, powerfully, and entertainingly, and delighted the "hometown" audience with his performance. During his comments, Joe stressed that although powerful rock was his favorite style, he also was called on to play pop, movie soundtracks, and jingles—and had worked hard to develop his versatility and reading ability. He pointed out that it was often the simpler-sounding pop ballads that required the most effort from a drummer, because every note had to mean something, and nothing could "get in the way of the vocal."

The evening finished on a high note when all of the drummers returned to the stage for final thank-you comments and a well-deserved accolade from the assembled drummers.

PASIC/MD Master Classes

Modern Drummer Publications, in association with the Percussive Arts Society Jazz Committee, will be sponsoring master classes for drumset and vibes at this year's PAS convention in Philadelphia. The classes will be held on November 9th and 10th; the convention runs from the 7th through the 10th.

The drumset artists who will be giving master classes include Peter Erskine, Casey Scheuerell, Gregg Bissonette, Peter Donald, Anton Fig, Steve Houghton, and Jonathan Moffett. Vibes master classes will be given by Gary Burton and Dave Samuels. For further information, contact the Percussive Arts

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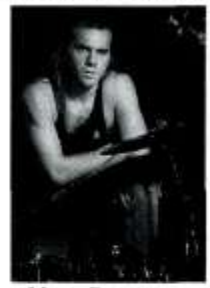
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Roberts Named Zildjian Director

Armand Zildjian, president and chairman of the board of directors of the Avedis Zildjian Company, has announced the recent appointment of Jim Roberts as a director of the company. "Jim is the only non-family member to hold a seat on the company's board of directors," Armand states. "This appointment reflects our confidence in Jim's ability to direct the strategic planning for the company."

Roberts joined Zildjian in 1982 as chief financial officer. He assumed the role of vice president of finance and manufacturing in 1984, and was again promoted in 1985 to chief operating officer.

Sonor/MD Workshop

Rick's owner Thorn Braun, John McCorey, and Steve Smith.

The Sonor Drum company and *Modern Drummer* magazine recently awarded a Sonor *Force 2000* drumkit to MD's February Trivia Contest winner John McCorey. Assisting Sonor and *MD* was Rick's Drum Shop in Indianapolis, Indiana. Steve Smith, who was conducting a Sonor drum clinic at Rick's, was on hand to present the prize to the winner.

Pearl News

Pearl International, Inc. has moved their Nashville-based corporation headquarters to a new, larger, custom-designed complex at 545 Metroplex Drive, Nashville, Tennessee. Correspondingly, Pearl International has changed its name to the Pearl Corporation. Pearl says that their new facility is the largest percussion

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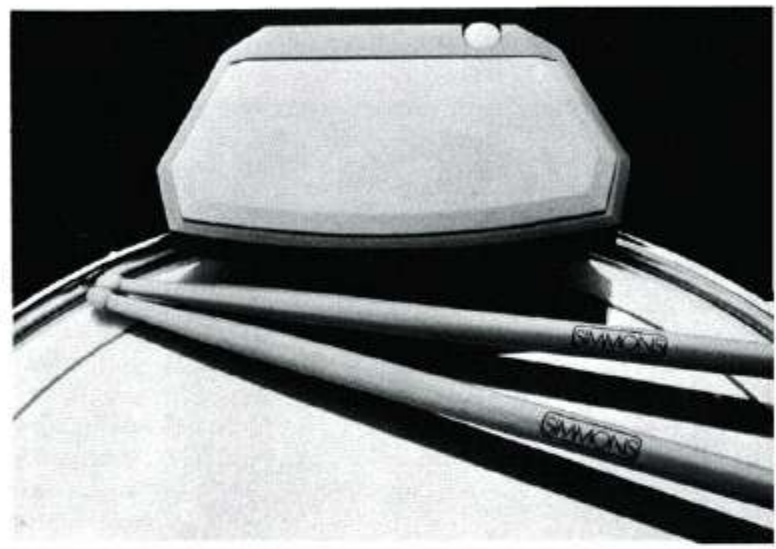

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Pearl has also recently announced the appointment of Casey Scheuerell as the director of the company's new educational development board. Casey will be joining, among others, board members Gregg Bissonette and Walfredo Reyes, Jr. "Casey Scheuerell best exemplifies the qualities of professionalism and leadership we are looking for to fill this position of major importance within our company," stated President Tak Isomi.

The board is planning several events for the upcoming year, including three major regional symposiums, college workshops, master class instruction, university and collegiate presentations, dealership clinics with educational seminars, and community involvement projects.

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HQ Play-Along Tape

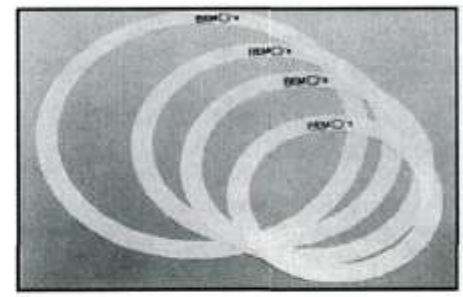
HQ Percussion Products has announced the release of their first instructional product, *You're In The Band* Play-Along Tape and Charts for Drummers, by Mike Ehrhard. Developed for the beginning to intermediate drumset student, the package consists of a cassette tape with nine original songs, plus a book. One side of the cassette has the nine songs with all instruments including drums, and the other side has the same songs, in reverse order and without the drums, so that the student can play along. The drum charts for the songs—which cover a variety of styles—are included in the book. **HQ Percussion Products, P.O. Box 430065, St. Louis, MO 63143, (314) 647-9009.**

New Firth Mallets

Vic Firth has come out with two new mallets, the *Ed Mann* and *Victor Mendoza Signature* mallets. The *Ed Mann* model features a black birch handle, a medium-hard, yarn-wound mushroom head, and a 16 1/2" length. Firth states this mallet is ideal for acoustic or electronic keyboards. The *Victor Mendoza* vibe mallet model also features a black birch handle, but with a hard, cord-wound mushroom head. *The Mendoza* model is 15 1/2" long.

Expanded RemO's Line

Remo, Inc. has expanded its line of *RemO's* sound-dampening rings by introducing a four-piece set for tom-toms. Each ring is laid directly on top of the



drumhead to dampen overtones, while allowing full drum sound on impact. The amount of dampening can be controlled by trimming the ring size and tuning the drum. The *RO-0236-00* kit includes *Mylar* rings to fit 10", 12", 13", and 16" drums. **Remo, Inc., 12804 Raymer St., North Hollywood, CA 91605.**

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ucts, *Assassin* drumheads. These "designer" heads feature the *Assassin* logo and an inlaid process that shields the target design from abuse. According to the makers, a rolled-in metal rim construction allows torqueing of the heads without fear of pull-out. The makers claim that this construction gives a penetrating sound without undesirable overtones. The heads are available in black with a white design and clear with a black design and come in standard sizes. **Thunderstick, P.O. Box 392, Frost, MN 56033, (507) 878-3139.**

Geddit? Drumwear

Geddit? drumwear is a washable *Spandex* drum covering available in several colors and patterns. The covering is fitted onto drums without the use of adhesives, and can cover almost any size drum. Custom artwork is also available. **Geddit?, 5181 South Pennsylvania, Littleton, CO 80121, tel: (303) 762-8965, fax: (303) 985-9414.**

Ludwig Apparel

The Ludwig Drum company has recently introduced a new line of drummer apparel. Marketed under the name "Special Effex," the apparel features the Ludwig Drums logo in bright, embroidered fluorescent green and pink that glows off a black background. Available items are: a black sweatshirt with an embroidered logo, a black screen-printed t-shirt, and a black poplin tour jacket with embroidered logos front and back. Available sizes are small, medium, large, and extra large. A one-size-fits-all black poplin cap is also available, with the embroidered fluorescent Ludwig logo. **Ludwig Special Effex, P.O. Box 310, Elkhart,** IN **46515.**

New Yamaha Snare Carrier And Drum Pad System

Yamaha's band and orchestral division has introduced the *MSX-28* lift-front snare carrier, which the company states provides much more convenient snare-side head tuning. Made of light-weight aluminum and completely adjustable, the

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carrier features a swivel mechanism that allows marching snare drummers to flip the front of the drum to a position that allows tuning of the bottom head, without removing the drum.

The carrier easily attaches to all Yamaha snare drums using the *ET* carrier clip, which comes standard with each drum. **Yamaha Corp of America, Band and Orchestral Div., 3445 East Paris Ave., SE. P.O. Box 899, Grand Rapids, MI 49512-0899, (616) 940-4900.**

Yamaha's *DD11* electronic drum pad system includes fully velocity-sensitive pads and complete MIDI compatibility, with In/Out/Through connections. This enables the system to be used not only for practice and keeping tempo, but as a controller with other MIDI-compatible equipment, and for entering and saving real-time data.

The system comes pre-programmed with 100 styles of Auto Rhythm Patterns, 40 Instrument Voices, and Auto Rhythm Demonstration. The unit weighs just under five pounds, operates off either six "C" batteries or with an optional power adapter, and includes a built-in speaker and headphone/aux jack. **Yamaha Corp of America, Synthesizer Guitar and Drum Div., P.O. Box 6600, Buena Park, CA 90622.**

Tour Pro Drumraps

Mea's *Tour Pro Drumraps* are designed to wrap around drums for quick and easy set-up and break-down. According to the makers, the wrap fully protects drumshells during handling and transport with a thick sheepskin pad that cushions and molds itself to drums.

Mea claims that *Tour Pro Drumraps* allow a five-piece set to be carried easily in one load. A five-piece *Drumrap* set can be folded into less space than the inside dimension of a floor tom, and a *Drumrap* can also be used to muffle bass drums. In addition, *Drumraps* are completely machine-washable and water-repellent. **Mea, Inc., P.O. Box 20582, El Cajon, CA 92021, (619) 292-8811.**

Synapse MIDI Instruments

Synapse Musical Instruments state that they are dedicated to providing inexpensive MIDI percussion controllers to the MIDI studio owner on a budget.

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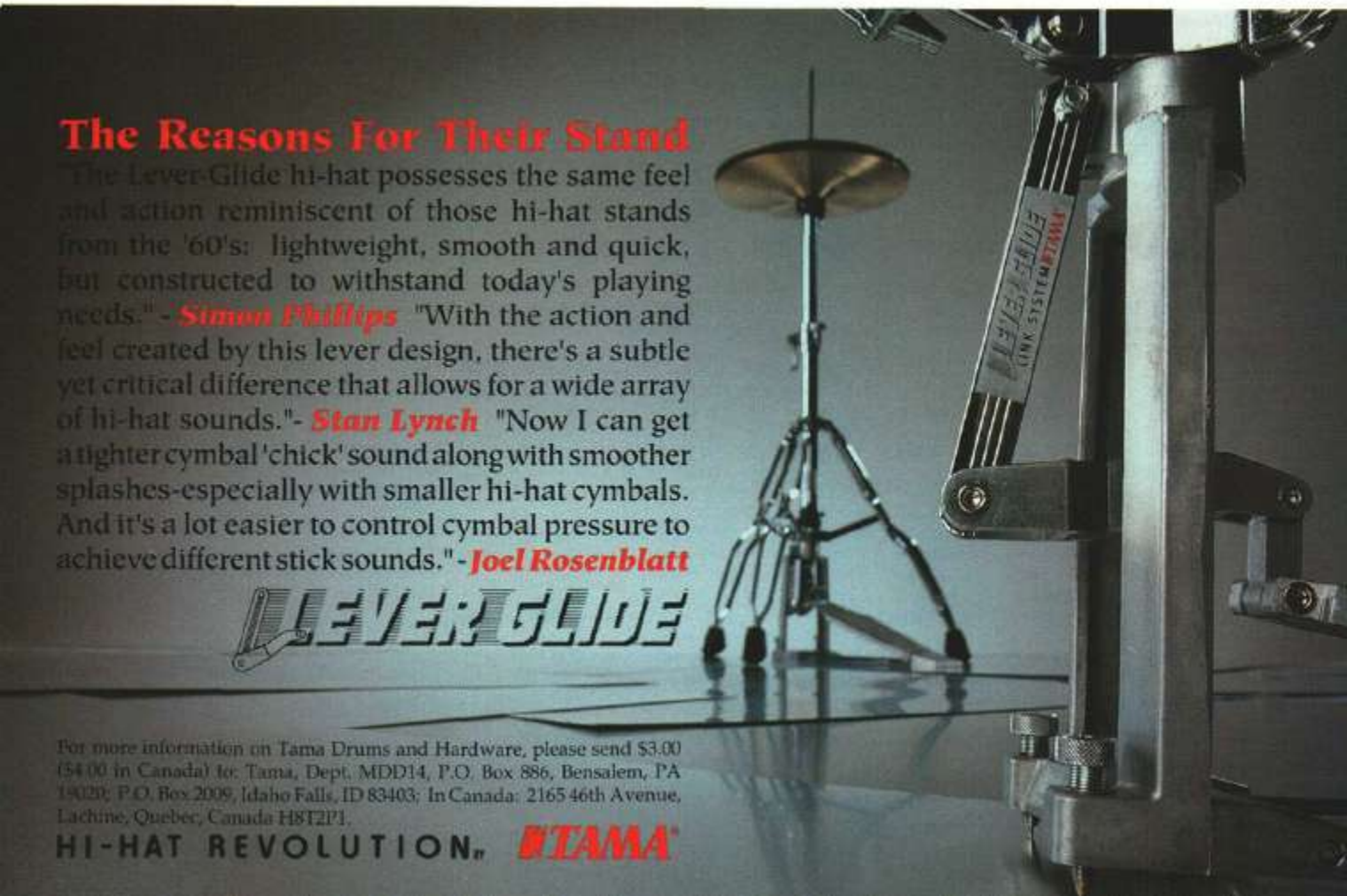
The *Kicktrigger* MIDI trigger pedal is the most inexpensive dedicated drum trigger pedal on the market, according to its makers. It features velocity-sensitive triggering, 1/4" outputs, and a vertical adjustable spring similar to those on acoustic bass drum pedals. Synapse also markets the *Perc/Pick,* a velocity-sensitive percussion pickup with a 1/4" output, which can be attached to acoustic drums or other struck objects. All Synapse systems come with a two-year warranty, as well as a lifetime technical support warranty. **Synapse Musical Instruments, 114 Frederick St. #18, San Francisco, CA 94117, (415) 621-2743.**

From The Top Drum Video

Carlosmith Productions has announced the release of *From The Top: Drum Instruction Designed For The Beginner.* This 160-minute video with accompanying 22-page workbook features information that intends to get the beginning student off on the right foot with proper instrument knowledge. The package covers detailed explanations of drumset equipment, rudiments, stick choice, basics of reading, beats, patterns, and more. Special guest Tom Brechtlein assists host instructor Tim Smith in teaching rudiment application and practice routine development, and also performs a solo. **Carlosmith Productions, P.O. Box 9088, Calabasas, CA 91372, (800) 678-8108.**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APR	Dec 15	Feb 28
MAY	Jan 15	Mar 30
JUN	Feb 15	Apr 30
JUL	Mar 15	May 30
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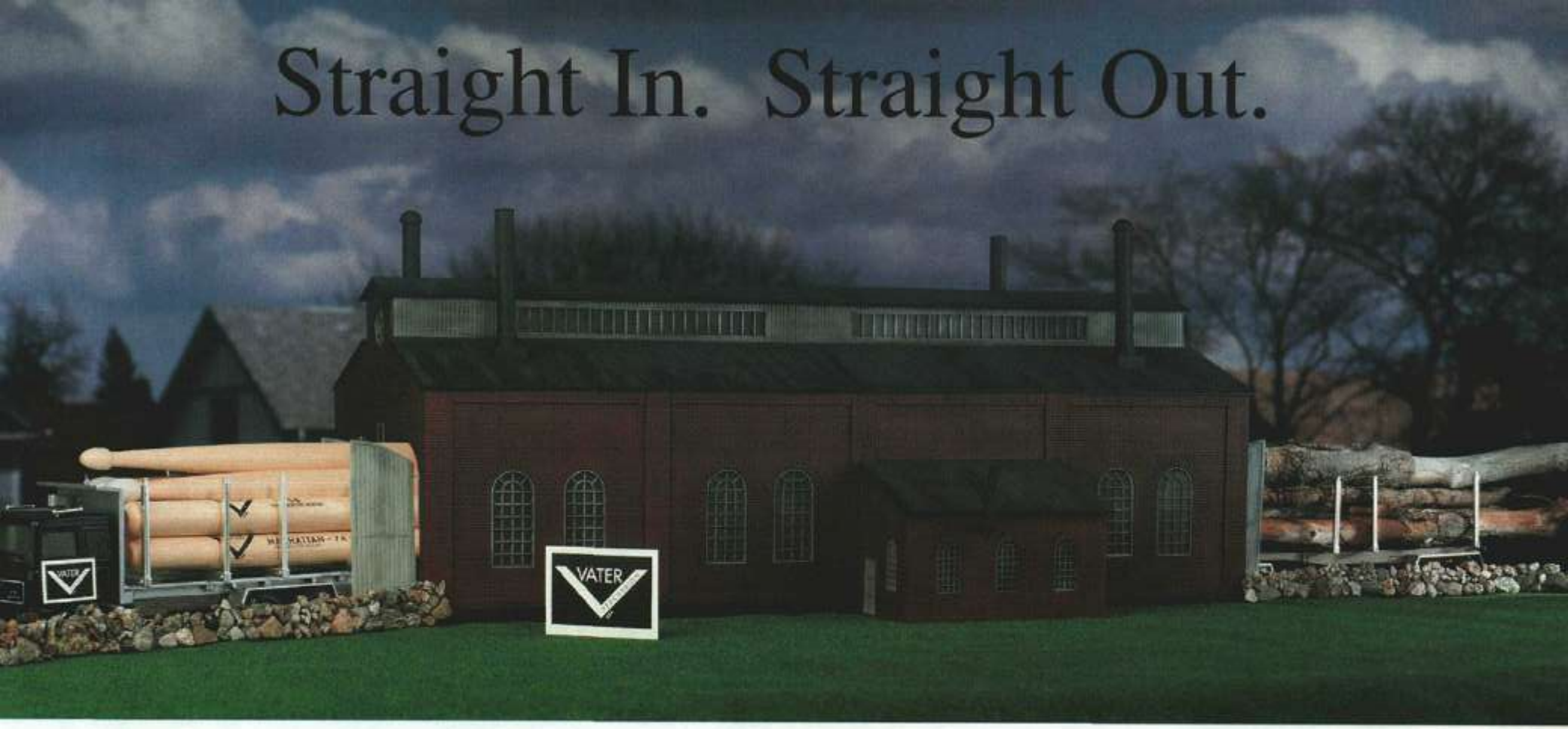
Straight In. Straight Out.



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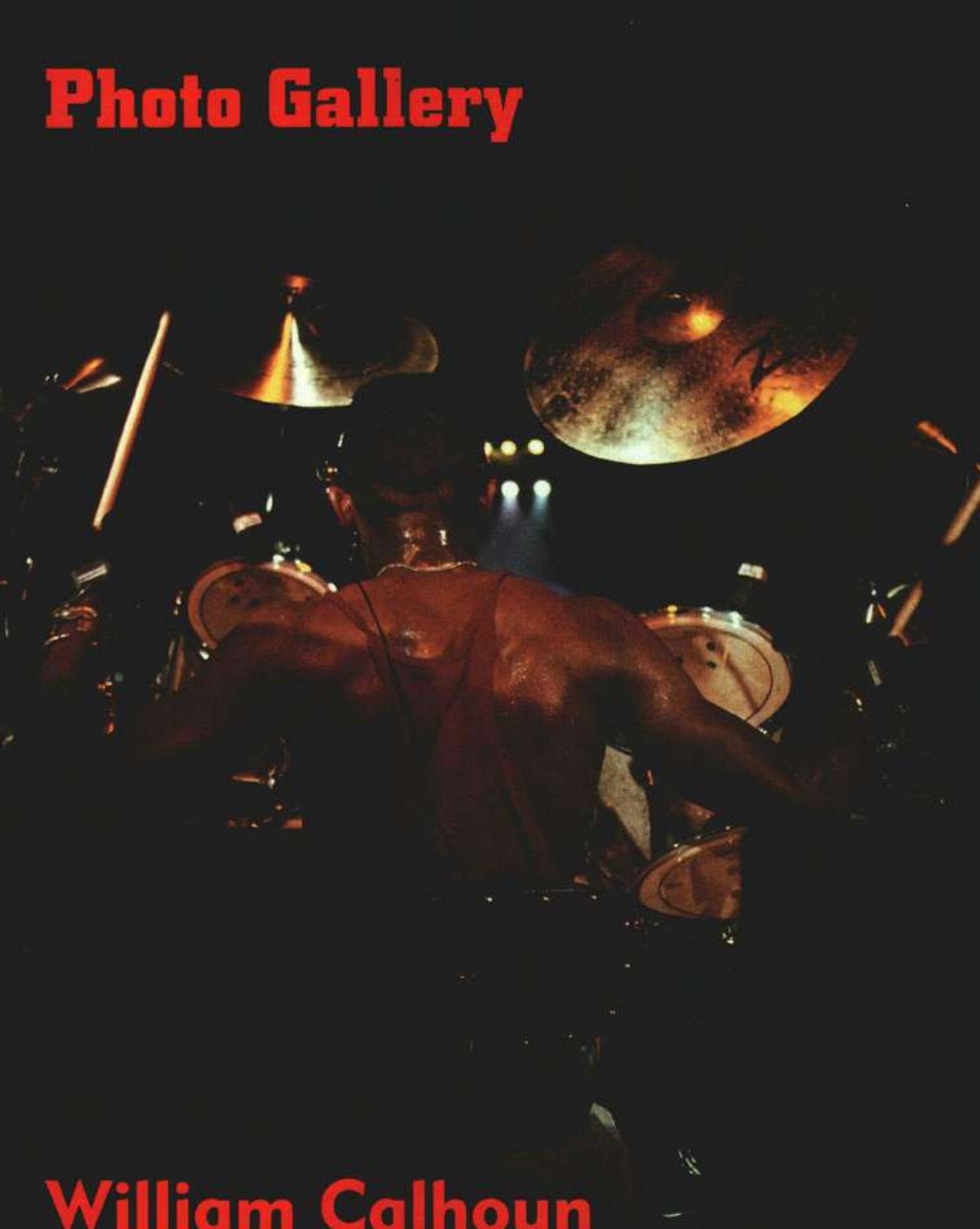

William Calhoun

Photo By Lissa Wales

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10 Grand Prizes

0 Grand Prize Winners will receive a set of ten vulcanized heavy duty oad cases. Pearl will personalize each winners' set with their name, city, and state plus band name and logo if desired.

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